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THE UNIVERSITY OF PENNSYLVANIA

LIBRARY CHRONICLE

ISSUED FOUR TIMES A YEAR

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OF THE UNIVERSITY OF PENNSYLVANIA

C. SEYMOUR THOMPSON, *Editor*

VOL. 5 NO. 1 MARCH, 1937

COLLECTORS OF AMERICANA

By HENRY OLIVER EVANS

[At a meeting of the Friends of the Library on January 21, Mr. Evans delivered an address on "Three Notable Collectors of Americana," illustrated by lantern slides. Views of the John Carter Brown Library, at Brown University, the Henry E. Huntington Library, and the William L. Clements Library of American History, at the University of Michigan, were followed by a large number of slides showing samples of the wealth of Americana contained in these three libraries. Somewhat abridged, Mr. Evans' comment on the slides was as follows.]

Appropriately enough, I think, our first slide has to do with Columbus, being a page from Columbus' "Book of Privileges," from the Huntington Library. The manuscript is in Spanish, written by Columbus' secretary-notary on twenty-eight folio pages with marginal notes in the handwriting of Columbus. On this page, in the left margin at the center, is a note written by Columbus himself, the translation of which

is "The Chapter of the Last Letter from King Ferdinand a Queen Isabella of Spain, in which their Highnesses promi to confirm the privileges, favors and rights (promised to hi as a reward for his discovery of the New World) and restore them." We know that Columbus experienced, as hav many, the truth of the saying, "Put not your faith in princes, because about all he got of these promises was a set of fe ters, which he kept always and asked to have buried with hin and the right to use the title of Admiral.

The next slide is from the John Carter Brown Library the first page of what is called the "Dutch Vespucci." In 150 a small group of students were gathered at St. Die, a littl town in the Vosges Mountains. The geographer of the group Waldseemüller, was engaged in preparing a wall map whicl would show the latest additions to the known extent of th world. To accompany this map, so that purchasers woul better understand its many new features, he printed a smal text-book with the explanatory title "Cosmographiae Introductio." In this book he suggested that the new land discovered should be called America, after its discoverer, Americus Vespucci, and we show now the page from the Clements Library on which, for the first time in history, the word America is used. This little "Introduction to Geography" had an immediate success, and was printed three times during the year it appeared. Another proof of its success is the fact that its suggestion of a fit name for the New World took such a firm hold that it is still unshaken. Almost immediately Waldseemüller must have realized that he had done a terrible injustice to Columbus, because in his next edition he stated that the honor of discovering the New World properly belonged to Columbus, but the apparently harmless little tract, written by this secondary schoolmaster in the village in the mountains, had done its work for all time.

After these few illustrations taken from the thousands of items concerning the discovery of America, we show the title

page of the first book telling of the Plymouth Colony, taken from the copy in the Clements Library at the University of Michigan. This book is called "Mourt's Relation" because the preface is signed "George Mourt," but it was probably written by Winslow, the most highly educated of the Plymouth settlers, collaborating with William Bradford, author of the famous and long-lost Bradford manuscript, the principal reservoir of information about the Pilgrims—lost for over a century, found in the Bishop of London's library, and returned by the British Government to the State of Massachusetts.

We come next to our own great state of Pennsylvania and show the title page of William Penn's "Frame of Government for Pennsylvania," from the John Carter Brown Library. Pennsylvania was no ordinary colony and it has been, and is, no ordinary state. Penn himself was of an intriguing personality. All the influence he had came from his father's connection at court, and yet Penn conceived of the New World as a refuge when, as an iconoclast, he was thrown out of Oxford. He was an idealist in politics; he cherished the noble idea of man's capacity for self-government, and his right to it. He said to his colonists: "You shall be governed by laws of your own making." Again, he founded Pennsylvania so that "an example may be set to the nations."

It is timely for us to remember today that Penn's Frame of Government for Pennsylvania laid down the doctrine, revolutionary then, that "Governments rather depend upon men than men upon governments," but with all this idealism he was exceedingly practical although he had never had any experience in business. He was a good organizer and probably the greatest real estate salesman in history. He wrote with his own hand a pamphlet advertising the advantages of Pennsylvania, which was spread far and wide in translations into Dutch, German, and French. He wanted solid, trained, equipped colonists, and this pamphlet brought them by the thousands and tens of thousands. As a result, Pennsylvania

land was not held in large blocks, as in Virginia and Ne York.

This Frame of Government for Pennsylvania advocate many things which were startling novelties in his day, suc as absolute liberty in religious belief and practice, not religiou liberty—if your belief is our belief. It provided for demc cratic government; election of representatives by all the free holders. It provided for courts held in the open, with th right of appeal and pleading in person by any litigant. I abolished primogeniture and established inheritance by th wife and aliens. It started a system of public education; i provided for treatment of the Indians as owners of the lanc they occupied.

No mention of Pennsylvania would be complete withou some item connected with Benjamin Franklin, the greatest cosmopolite of his time in our country, and we have now a page from Franklin's manuscript autobiography, from the Huntington Library, showing Franklin's schedule for an ordinary working day; and then, from the Clements Library, the title page of an edition of "Cato Major," printed by Franklin on his famous press.

One of the most interesting chapters of Pennsylvania history is that of relations with the Indians. The fact that Penn bought their lands, more than once, instead of stealing them, and the success of Sir William Johnson in dealing with the Six Nations, made for peace, generally speaking, in Eastern Pennsylvania. The Moravians, who went among the Indians, not for land or trade, and with a Bible in their hands and without a bottle of whiskey, were very successful with, and generally respected by, the Indians. One of the most successful was Christian Frederick Post, a Moravian missionary who married an Indian. Just before Forbes' expedition to Western Pennsylvania the Pennsylvania authorities sent Post to pacify the Western Indians, called the Ohio Indians, and we show next, the title page of Post's Journal of that trip,

from the John Carter Brown Library. So great was Post's success that the Indians deserted the French, and it is doubtful whether Post or General Forbes was the more responsible for the final taking of Fort Duquesne. In this Journal he gives very interesting accounts of the dangers and hardships of his journey.

Sometimes we hear the fights of the French and Indian War referred to as unimportant. But this is not a correct view. Bancroft said: "When Washington gave the command to fire on Jumonville, that word of command kindled the world into flame. Here began the battle which was to banish from our republic the institutions of the Middle Ages and inflict fatal wounds throughout the Continent of Europe." Of course the name of Washington is inseparably connected with these wars and we show next a view, from the Huntington Library, of Washington's genealogy, in his own hand. You will notice that he describes himself in a footnote, in his usual modest way, as "Now President of the United States."

We show next, from the Huntington Library, a sketch of Pitt with an autograph letter written upon the eve of his introduction of his famous "Provisional Act for Settling the Troubles in America," in which he espoused our cause; then the title page of this famous act, also from the Huntington Library. Notice Pitt's reference to the hereditary gout which troubled him so greatly all his life. To me, the most intriguing part of historical study is the "might-have beens." If—this had *not* happened? If this *had* happened? Pitt was a strong friend of the colonists. He supported John Wilkes and defended the freedom of the press. He advocated strongly the repeal of the Stamp Act in language which he alone could have dared to use. But when he was Prime Minister, without consultation with him his subordinates passed the tax on tea which brought the long-smouldering fire of dissatisfaction into flame and revolution. What was this mysterious disease,—not gout which had laid him by the heels so often—

which is supposed to have caused his inaction at this critical time? *If* he had been active; *if* he had prevented the laying of this last straw on the colonists' backs, would the strong opposition to revolution among many of the colonists have prevailed?

We show next, from the Huntington Library, Pownall's map, in different colors, for each of the various colonies. Thomas Pownall, private secretary to the Governor of New York, Lieutenant Governor of New Jersey, Governor of Massachusetts and lastly, of South Carolina, was a very broad-minded, astute administrator. He laid down rules for the foundation of a colony which, if followed, would have eliminated the friction which led to the Revolution. He returned to England, as a member of Parliament; supported Pitt and his measures for the French and Indian War. Later he published his famous "Administration of the Colonies," advocating a union of all British possessions on a commercial basis, practically the present Commonwealth plan of the British Empire. Another If—It Might Have Been! Suppose the English had listened to Pownall?

The next group of four views relates the story of the most expensive week-end in history. Most of us have had expensive week-ends. The cards did not fall right; the fairway and the rough changed places; the horse we fancied fell into a trance; or what have you—any other reason your experience suggests. But this week-end cost more than all those individual expensive week-ends from the beginning of time added together. You remember that the British War Department, under Lord Germain, evolved a super-plan which was to be a knockout for the Americans. It centered around Saratoga, so we show, next, a map of New York State, from the Clements Library. You remember the plan. Burgoyne was to come *down* from Canada; Howe *up* from New York and they were to meet at Saratoga. Burgoyne came down to Saratoga and was beaten there, so we show, from the Clements Library, Burgoyne's

letter announcing his surrender at Saratoga. It was the turning-point of the Revolution; in modern slang, Washington "got his break" at Saratoga. The French and Spanish had been hesitating whether to back the Colonies in order to beat "perfidious Albion." They came in, on this news, with supplies, with money, with men, with ships. We won, eventually, after much grief.

Next we show, from the Clements Library, Howe's letter to England saying that he is going *South,* instead of *North.* What happened? The next view, from the Clements Library, gives the answer. It is a letter of William Knox, Germain's secretary, explaining that Germain could not forego his week-end so as to make sure that Howe got his orders; the orders to Howe waited until Monday or Tuesday; missed the boat (if they were ever sent) and England lost $300,000,000,000 —all to carry out an old English custom. Another If—It Might Have Been—situation. Suppose Germain had omitted this week-end vacation!

So far we have had to do with those matters which principally filled our histories when most of us were in school, but nowadays the emphasis is all, or largely, on the commercial or economic side of history—and rightly so, within reason. We will all agree, I take it, that the railroads have aided greatly in our development so I show, from the Huntington Library, the title page of John Stevens' "Documents Tending to Prove the Superior Advantages of Railways over Canals." Pennsylvania was the first state in which a locomotive was used, on the railroad connecting the Delaware & Hudson with the mines near Carbondale, in 1829, but the state was heavily involved, financially and politically, in canal construction, so that railroad building in Pennsylvania was slow. John Stevens and his associates did succeed in obtaining a charter in 1823 for a railroad from Philadelphia to Columbia, but did little in construction, and the road was afterward completed by the state and operated as a part of its system of public works. It,

together with the canal and Portage Railroad, was sold in 1857 to the Pennsylvania Railroad. John Stevens, therefore was not only an early and ardent advocate of modern transportation but also the originator of the greatest railroad in the world.

You have been very patient in listening to my remarks about these three great givers and some examples taken from their collections, but I should like to trespass further for a few moments before closing. It is an old saying that no one is more free with advice about the raising and training of children than a maiden aunt. In suggesting uses of a library before such an audience as this I am distinctly in the spinster category, but perhaps the views of a rank outsider and amateur may be of some value, if only to catalyze your own views.

In discussing the ideal museum of natural history, it has been well said that a museum "is not a warehouse for specimens, not a safety deposit vault for rare objects, not a beautiful building in which to house exhibits, not an institution devoted to stereotyped researches, nor all of these combined, but an organization of trained men earnestly striving to enlarge the bounds of human knowledge and to disseminate learning in the commonwealths. It is a dynamic institution, not born in maximum strength and immediately able to measure up to its full responsibilities, but never finished and never ceasing to develop, growing as slowly as life, retaining a juvenile elasticity that permits adaptations to new conditions and problems, and at all times correctly emphasizing purposes and methods according to the demands of the environment and the progress of knowledge." To me, a library and collections such as we have been considering tonight are analogous to that description of the ideal museum. Applying that analogy, I should like to suggest to you two thoughts in regard to libraries and such collections.

The first thought is that the provision of ample funds for

employment of trained men is most important. When we were pioneers, conquering a virgin territory and developing its resources, it was not unnatural that the greatest emphasis was laid upon accumulation, but now that we have largely passed that point and have the material in hand, emphasis should be shifted to fuller and more and more scientific and general use of the treasures we have accumulated—and that requires the use of highly trained men and the promotion and extension of the use of the treasures in our hands by more and more people. It is, obviously, of no avail to appeal to the Legislature for such funds; in fact, one of the defects in our public affairs is the refusal of Government to authorize adequate salaries for trained public servants. What appeals to them is a plethora of low salaries for mediocre officeholders as against want in training and salaries commensurate with high qualifications.

Logically, therefore, the appeal must be to individuals. In past years, even this appeal did not always succeed because business men did not then appreciate training outside of so-called "productive" lines, but the growing appreciation of the value of technical research by business men seems to me to open this door. The Huntington Library is fortunate in that its founder endowed such constructive employment.

My second thought is the importance of cultivating interest in, and a desire to add to, libraries and collections and their use by the general public. It seems to me that this cultivation should begin at home, that is, in the universities, among the undergraduates. My undergraduate days may seem to you to be so far away as to lead me to day-dreaming and belief in fairies, and I remember, of course, that the average undergraduate is extremely unlikely to spend his leisure moments in viewing *curiosa* and collections, yet I still say that effort in that direction is worth while. If I may be allowed a personal reference, let me illustrate by telling you what we are doing at the University of Michigan. The entrance to our Library

is by a long corridor, possibly 100 feet long, lined on bot sides with show windows—like the Wanamaker window which are so great a temptation to all of us. In these window we run a succession of shows from our libraries, museums an collections which are designed to arouse the interest of medics laws, students of the college—even engineers—in *curiosa* per taining to each department. These exhibits have succeeded

May I be permitted to say that the work you are doing and have done in aiding your Library is most commendable and, if I may be allowed a personal reference, suggest wha the alumni of my alma mater, the University of Michigan have been doing along similar lines. The state of Michigan as you probably know, has been outstanding in the close relation between the University and the state. The University is, and has been, from the beginning, the apex of the public school system of Michigan, supported by a mill tax upon all property in the state and governed by a Board of Regents elected by general popular vote. The legislature has been most generous for building and general teaching purposes. Dr. Angell, who had most to do with the University's strong position, held the view that it would weaken the University's hold on the people if it derived any revenue from any other source, but his successor, Dr. Hutchins, and all *his* successors, have done all they could to waken, in the minds of the alumni and alumnae, the proper feeling that they were indebted to the University in that the cost of their education had resulted from generous giving far more than from any fees paid by them, and that it was their duty, and should be considered a great privilege, to repay the University through contributions for purposes which might be called "luxuries" so far as public funds were concerned. The regents and these presidents also cooperated most actively so that now we have one of the strongest alumni organizations in the country, alumni extension education, alumni summer school, etc.

Acting on the old theory that "where the treasure is, there

the heart is also," we have set up a ten-year program under which each alumni group is urged to pick out that one of a large number of projects pertaining to the various departments, Medicine, Art, Museums, Archaeology, Library, Engineering, College, Law, and what not, which suits it. Each group sets up a fund, payable in ten yearly installments, for fellowships, scholarships, additions, or any use it selects. This movement has been very successful. Our Philadelphia group, for instance, selected as its project, additions to the Clements Library. Perhaps you will be interested in the story of the recent purchase of the Harmar papers, some views from which we have already seen, as an illustration of the value of effective alumni organization and cooperation.

The director of the Clements Library, Dr. Randolph Adams, is a Philadelphian, and last summer, on a visit home, the Harmar papers came to his attention. General Harmar was an important figure, serving with Montgomery and Arnold in Canada in 1776; with "Light Horse Harry" Lee in Virginia in 1780; and with General Nathanael Greene in the Carolinas in 1781 and 1782, and as adjutant general of the Pennsylvania militia from 1791 to 1799, during the "Whiskey Rebellion" of 1794.

These papers were purchased by Mr. Adams through the use, in part, of this fund of our Philadelphia alumni. Although the papers include 4,500 items, one single item is probably worth more than the entire cost of the Harmar papers.

So much for undergraduate and donor interest. Now as to cultivating interest by, and education of, the general public. Perhaps those of you who do not know of it would be interested in a short recital of what the Huntington Library has done and is doing in that direction. Mr. Huntington, as I have pointed out, was a wise and successful business man. He gave his trustees large funds with absolute discretion as to their use but, no doubt, with full knowledge of his broad views.

These trustees are, at present, devoting one-quarter of the income to the effort of making the various exhibitions in the library available and useful to the general public. Visitors number about 125,000 a year; among them, fifty convention groups and 500 other groups, educational and social. Local college groups come annually; two-thirds of the other educational groups repeat their visits. The college students have doubled in number. A dozen colleges and universities, many junior colleges, more high schools, private and special schools, and parent-teacher associations, are listed.

General exhibits and special exhibits for particular occasions, with printed hand-lists, running to a 500-word historical survey followed by a running commentary, are featured. Such exhibits as famous books and manuscripts, history of journalism, life of George Washington, medical knowledge in Tudor England, Tudor drama, history of California, evolution of the English novel, development of English and American law, have aroused great interest. Last summer when I again visited the library they were running an exhibit of William Blake and items illustrating the progress of typography. I was very much set up to find shown in this exhibit an original, of which we have a facsimile at home, Plantin's sonnet, Le Bonheur de ce Monde, printed in his celebrated type.

Nearly six hundred years ago the lovable bibliophile, Richard of Bury, the good Bishop of Durham, who was the first giver of a great collection of books to a university, said:

> "Let us live after our death in the memories of those who have lived in our benevolence made before they were born, and who live now sustained by our beneficence."

Rich as have been the gifts made to you in your first two hundred years, may I be permitted to wish you even greater gifts in your succeeding centuries.

18th CENTURY MUSIC IN THE UNIVERSITY LIBRARY

By Dr. Otto E. Albrecht

A few months ago, while hunting through dusty volumes in the music stacks of the Main Library for a work which had conceivably strayed from its proper place, I took down a thick book whose obviously old calf binding had attracted my eye. Instead of the assortment of American sheet music of the middle of the past century which I had often encountered, mostly sentimental ballads, minstrel songs, or operatic transcriptions, I found melodies of an earlier vintage and recognized one or two names of eighteenth century publishers. A hasty glance into the indispensable catalogue of that founder of American musical bibliography, the late Oscar G. Sonneck, showed that my volume contained some rare or unknown items, and since then I have spent pleasant hours identifying the contents with some thoroughness.

The volume belonged to Dr. William Camac and was given to the Library by his daughter, Mary Eva Camac Lewis, upon her father's death in 1902. The Library had received an important collection of books, now known as the Camac collection, early in that year, and they were followed in May by a gift of 223 bound volumes of music, many of which contained, like the one I am about to describe, some thirty or forty pieces of sheet music each. Although none of the pieces is dated, all seem to have been published before 1801, and the binding seems to be of about the same time. One composition bears the very neat autograph "Jno. Hilary Baker. Augst 27th 1795." Of the 31 printed compositions, 24 are American imprints and 7 English; in addition there are ten manuscript copies of songs at the end of the volume.

The collection is made up chiefly of popular songs and ballads of the day, including many from the ballad-operas so

much in vogue at the time, the names of which, at least, ar still well known to students of the early American stage. A together we have a good cross-section of the kind of musi performed in Philadelphia in the closing years of the eigh teenth century. Unfortunately there are no examples of th work of native-born American composers, and only two o those represented can be considered as American to any con siderable extent. These are Raynor Taylor and Victor Pelis sier. Although Taylor, who held the important post of musi director at Sadler's Wells in London, was 45 when he cam to America, his 33 years of musical activity in Philadelphi give him an important place in American musical history. He was one of the founders of the Musical Fund Society and was long organist of St. Peter's Church, besides being active as a composer. We know a great deal less of Pelissier, a French horn player who came to Philadelphia as a refugee when Toussaint l'Ouverture attacked Cap Français in Haiti. He composed music for five dramas, among them *Stern's Maria, or The Vintage,* by William Dunlap, performed in New York in 1799.

Most of the popular operas in Philadelphia and New York were the work of English composers, and we find songs from the following well-known operas in our collection: *The Prisoners,* by Thomas Attwood (1765-1838), a favorite pupil of Mozart; *The Surrender of Calais,* and *The Mountaineers,* both by Samuel Arnold (1740-1802); *The Wags* and *Poor Vulcan,* by Charles Dibdin (1745-1814); *The Midnight Wanderers* by William Shield (1748-1829); and the three operas of Stephen Storace (1763-1796), *My Grandmother* (more correctly a musical farce), *The Pirates,* and *No Song, No Supper.*

Of the composers of individual songs, James Hook (1746-1827) is represented by six of the two thousand which he is reputed to have composed. The best known of the composers in the collection, however, is doubtless Ignaz Joseph Pleyel

(1757-1831), pupil and friend of Haydn, prolific composer of instrumental works, publisher and piano-maker. Two of his songs, with English text, are in our collection.

Records of early concert performances give frequent evidence of the welcome offered in American cities to *émigré* French musicians, and of benefit concerts arranged for them. Pelissier is an example, or a certain Miss Buron, who, according to her manager, "has been singer to the Queen of France, and was obliged to leave that happy situation and fly to the West Indies, in the late disturbances in France and now once more is obliged to seek an asylum in these United States, being driven in a most distressed situation from Cape François." On the other hand, two pieces in our collection show a sympathy for the cause of the revolutionists. There is a rare copy of *La Carmagnole,* with the French text, published in 1794 (which in 1795 belonged to Mr. Baker) and one of the *Marseillaise,* with text both in French and English, of 1796. The latter hymn appeared very promptly in Philadelphia; written in 1792, it was published the following year by Benjamin Carr. Our version, although not quite the same as the one we are now familiar with, has already several variants from Rouget de Lisle's original.

The four piano compositions in this volume are of rather more interest than the songs. The first 31 pages are taken up with six sonatas of Valentino Nicolai, an Italian composer whose works were very popular in England at the end of the century. Our edition was published in 1793 by John C. Moller, the first printer in Philadelphia who published only music, and is apparently a unique copy, antedating by at least five years the other editions I have found. The title-page mentions an accompaniment for violin, but there is no trace of the violin part, and although very simple, the piano part makes good sense by itself. One is somewhat surprised to find the price given on the title-page in shillings and pence, six years after British coinage was officially replaced by the dollar.

The Siege of Valenciennes is one of that genre of battle-pieces so popular in those war-torn years. Published in 1794 by Gilfert in New York, with a handsomely engraved title page, it was not known to Sonneck, and the only other copy I know of is in the Boston Public Library. The British Museum has a London edition of 1793, the very year in which the British took Valenciennes from the French! Like its forerunner, the *Battle of Prague,* and other similar pieces *(The Battle of Trenton, The Siege of Belgrade, The Siege of Gibraltar, The Demolition of the Bastille)* it is program music to the *n*th degree, and the performer is told every few measures just what is going on (The Garrison summon'd to surrender; Answer of the French General; . . . Duke of York to his Soldiers; . . . Commencement of the Siege; Bombs; Cannons; Sortie of the French Troops; Attack with Musketry; Attack with Swords; The French in Confusion; . . . Springing of the Mine; Fall of the Buildings; Cries of the Inhabitants, etc. *ad nauseam*). But as I tried it over on my piano it seemed no worse than Beethoven's notorious *Battle of Vittoria, or Wellington's Victory,* recently broadcast to an amazed audience.

No collection of popular piano music of the period 1790-1850 would be complete without the *Battle of Prague,* which if not the earliest of the genre, is certainly the best known, the *Maiden's Prayer* or *C sharp minor Prelude* of an earlier age. Our edition, published by Willig in 1796, is from the plates of a Moller edition of 1793. Composed in 1788 by an obscure Czech composer named Kotzwara, its popularity spread rapidly and never abated until the second half of the 19th century; in fact, I can remember years ago finding a well-worn copy among my father's music and storming my way through it delightedly as a substitute for my five-finger exercises. It appears on uncounted programs of the 1790's, especially in a version for full band. As a piano solo it was a war-horse of one Suzanne d'Hemard, a tender maid of five

years who had benefit concerts given for her as a French refugee, although at the time (1798), the country was virtually at war with France. Suzanne also played "a favourite sonata by Nicholais on the piano" which was doubtless one of Nicolai's compositions already mentioned.

A *New President's March* is of uncertain authorship and date. It seems most likely that it was composed for the inauguration of John Adams in 1797. It has nothing to do with the famous President's March which furnished the melody for *Hail, Columbia!* and was not known to Sonneck, although the Library of Congress has recently acquired a copy. It may be identical with an *Adams March* in the Harvard Library.

Most of the performances of operas we have mentioned took place at the New Theatre in Chestnut Street, which, opened in 1793, was "allowed by judges to be, in elegance and convenience equal to most and superior to many in Europe." Sonneck prints two of the programs of the concerts which marked the opening of the theatre on February 2, 4 and 7, 1793. (The first theatrical performance was not given until a year later.) What he lists as a "song by Mr. Chambers" for February 4 is proved from our collection to be *The Mansion of Peace, sung by Mr. Chambers at the opening of the New Theatre. The words by a lady. The music by Mr. Webbe.* (Samuel Webbe, 1740-1816.) As an example of early music criticism in Philadelphia we cannot forbear to quote a review of the first of these concerts from the *Federal Gazette:* "Last Saturday evening it was first opened to the public with a grand concert of vocal and instrumental music and notwithstanding the inclemency of the evening, a large number of citizens appeared in every part of the house—the boxes exhibited a blaze of beauty—the pit was a display of respectable judges and the gallery was filled with orderly, well disposed citizens whose decency of behaviour deserves the greatest applause. . . . But of all others that part of the

entertainment, wherein Mrs. Morris' abilities in *Kiss me now or never* and Master Duport's dancing came in, seemed to afford the most attractingly delightful sensations. Indeed upon the whole, this theatre may be esteemed a place of the most rational amusements that have ever been exhibited to the attention and protection of the public in these United States."

Much more might be written of the individual songs, of their text as well as their melodies, but I shall append instead a bibliographical description of the contents of the volume, since so many items need to be added to Sonneck's catalogue.

CATALOGUE OF A VOLUME OF 18TH CENTURY AMERICAN AND ENGLISH MUSICAL IMPRINTS AND MSS IN THE LIBRARY OF THE UNIVERSITY OF PENNSYLVANIA

All the items are of uniform size (31cm.) and with the exceptions noted, all have caption titles and not title pages. I have noted copies in other libraries with the following abbreviations: *B.P.L.:* Boston Public Library; *Brit. Mus.:* British Museum; *Hopk.:* Collection of Edward Hopkinson, Jr., Philadelphia; *L.C.:* Library of Congress; *Muller:* Collection of Joseph Muller, Closter, N. J.; *N.Y.P.L.:* New York Public Library; *N.Y.S.L.:* New York State Library (Albany); *Yale:* Yale University Library.

p. 1. *Six sonatas for the piano forte, or harpsichord. With an accompaniment for a violin. Composed by Valentino Niccolai. These sonatas are composed for performers in general. Op. XI. Price 17s. 6d. Philadelphia. Printed by I. C. Moller, (No. 163) North Third-Street, where may be had, a great variety of vocal and instrumental music.*

31p. Title page. Piano part only. 1793. This ed. seems otherwise unknown. *N.Y.P.L.* has a Willig ed. of 1798-1804 from the same plates, and a Gilfert ed. of the same (although marked Op. 9) of 1804-14. *B.P.L.* has a Paris ed., 178-?. *Brit. Mus.* has a London ed., 1797. Single copies of the first of the six sonatas are known *(N.Y.P.L., Hopk.).*

p. 34. *Sweet Nan of Hampton Green. Published by G. Willig—where may be had a great variety of the newest vocal and instrumental music. &c.*

2 inside pp. numbered 1-2. ca. 1795. *L.C.* A Gilfert ed. was adv. in 1795. *Brit. Mus.* has a London ed., 1788. Song with piano,

and guitar obbligato, by Hook. Begins: *With care I search'd the village round.*

p. 37. *The Siege of Valenciennes a sonata for the harpsichord or piano forte, by KKambra. New-York, printed for G. Gilfert & Co. at their musical magazine, no. 191 Broad-way.*

13p. Engraved t.p. with design surmounted by eagle, globe and shield. 1794. *B.P.L. Brit. Mus.* has a London ed. of 1793.

p. 51. *New President's March. Philadelphia, printed and sold by G. Willig. Market Street no. 185.*

1p. ca. 1799. *L.C.* For piano.

p. 54. *The silver moon, composed by Mr. Hook. Printed and sold Philadelphia by C. Hupfeld and Baltimore by H. S. Keating.*

2 inside pp. not numbered. (11) perhaps its number in an unidentified collection. ca. 1800. *L.C. Brit. Mus.* has a London ed., 1793. Song with piano, begins: *Where, where, shall I seek the lovely swain.*

p. 57. *I know not why, A favorite ballad sung by Mrs. Leaver at the Apollo Gardens, composed by T. Costellow . . . Longman and Broderip, No. 26 Cheapside and No. 13 Haymarket.*

4p. London, ca. 1782. Not in *Brit. Mus.* cat. of printed music before 1800. Song with piano, and guitar obbligato, begins: *One summer's eve I chanc'd to stay.*

p. 62. *The Soldier's Adieu.*

4p. not numbered (p. 1 blank). ca. 1799. *L.C.* has copy from these plates with addition of imprint of G. Willig, 185 Market St. *Yale* and *L.C.* have ed. publ. by Carr, Phila., 1794. *Brit. Mus.* has a London ed., 1790. Song for piano with obbligatos for 2 flutes and guitar. From Dibdin's opera *The Wags.* Begins: *Adieu, adieu, my only life.*

p. 65. *Mary's Dream or Sandy's Ghost.*

1p. ca. 1799. *L.C. L.C.* also has ed. publ. by Carr, Phila., 1793. Repr. in *American Musical Miscellany,* 1798 (*B.P.L., L.C., N.Y.P.L.*) *Brit. Mus.* has a London ed., 1794. A figure 6 in upper left corner may be either the page no. or serial no. of some collection. Song with piano by John Relfe (1763-1837), begins: *The moon had climbed the highest hill.*

p. 67. *Come blushing rose. Publish'd by G. Willig at No. 165 Market Street.*

1p. 1795. Address has been altered on the plate from 163 North 3rd St. *N.Y.P.L.* has a photostatic copy of a Willig ed. of 1794 with the 3rd St. address. *Brit. Mus.* has a London ed., 1800. Song with piano, by Pleyel, begins: *Come blushing rose and on my breast.*

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p. 69. *The village holyday. A favorite new air. Publish'd by Willig, at his Musical Magazin, No. 163 North third Street.*

1p. ca. 1794. A Gilfert ed. is adv. in New York, 1795. I ha not located any other copy than a reprint in the *Musical Magazin* publ. by Graupner, Boston, between 1802-18. Song with piano a obbligato for German flute or guitar, begins: *Glimmring in the glo ing West.*

p. 71. *The matchless fair. Price 12 cents. A favorite sonn composed by Mr. Hook. Publish'd by G. Willig 163 North Thir Street.*

1p. ca. 1794. A Gilfert ed. is adv. in New York, 1795. I kno of no other copy. Song with piano, and guitar obbligato, begins *Where could love the treasure steal.*

p. 73. *Stern's Maria. Printed for G. Willig 165 Market Stree Philadelphia.*

1p. ca. 1796. *N.Y.P.L., N.Y.S.L.* Also publ. in the *Musica Repository,* 1796, and the *American Musical Miscellany,* 1798. Son from Victor Pelissier's opera, *Sterne's Maria or the Vintage,* begins *'Twas near a thicket's calm retreat.*

p. 76. *Spring water cresses. A favorite song sung, with universal applause, by Miss Granger at the Eidophusikon. The words by G. S. Carey, composed by J. Blewitt. . . Longman and Broderip, No. 26 Cheapside and No. 13 Haymarket.*

4p. London, ca. 1782. Not in *Brit. Mus.* cat. of printed music before 1800. Song with piano & obbligato for guitar or German flute, begins: *When hoary frost hung on each thorn.*

p. 80. *The contented swain. A favorite pastoral ballad composed by R. Bride. . . Longman and Broderip, No. 26 Cheapside and No. 13 Hay Market.*

2 inside pp. numbered 2-3. ca. 1782. *Brit. Mus.* has a 1780 ed. publ. by Longman & Lukey. Song with piano & guitar obbligato, begins: *I seek not India's pearly shore.* Richard Bride died 1803.

p. 84. *Madam, you know my trade is war! A favorite song in Poor Vulcan! Composed by Mr. Dibdin. . . Longman and Broderip, No. 26 Cheapside and No. 13 Hay Market.*

2 inside pp. numbered 2-3. ca. 1782. *Brit. Mus.* has complete score of this opera, publ. 1778. Song with piano and obbligato for German flute, beginning as above.

p. 87. *The tear.*

1p. No imprint. This is presumably the song, by Godian, mentioned by Sonneck as advertised in March 1796 as published "at Carr's Musical Repository, William Street, New York." I know of no other copies. Song with piano, begins: *My heart from my bosom would fly.* There is also a song by this title by Hook in *Brit. Mus.*

p. 90. *The Pad. A favorite comic song sung with unbounded applause at Sadlers Wells Theatre by Mr. Dighton. Composed by W. Reeve. . . Longman and Broderip, No. 26 Cheapside and No. 13 Haymarket.*

4p. ca. 1782. Not in *Brit. Mus.* catalog of printed music before 1800. Song with piano & obbligato for German flute, begins: *What various ways the female essays.*

p. 94. *How charming a camp is. A favorite song in The Prisoner. Printed and sold at G. Willig's musical magazin No. 165 Market Street, Philadelphia. Pr. 18 cts.*

2 inside pp. not numbered. ca. 1795. Song with piano & obbligato for guitar or flute, begins: *How charming a camp is when soldiers late and early.* From Attwood's opera, first perf. in Phila. 1795. I have not found any other American copy of this song, although *B. P. L.* and *Brit. Mus.* have the complete score of the opera.

p. 98. *Are ye fair as op'ning roses, a favorite song, as sung by Sigra. Storace in the musical entertainment of My Grandmother, composed by Stephen Storace. Philadelphia, published by G. Willig, 165 Market Street.*

2 inside pp. not numbered. ca. 1795. *N.Y.P.L. L.C.* has a later Willig ed. with imprint 185 Market St. *Brit. Mus.* has a London ed., 1796. The "entertainment" was perf. in Phila. in 1795. Song with piano, beginning as above.

p. 101. *Sweet lillies of the valley. A favorite song, sung with universal applause at Vauxhall Gardens, by Master Shepherd, composed by Mr. Hook. The words by Richardson, Esqr. . . Longman and Broderip, No. 26 Cheapside and No. 13 Hay Market.*

3p. ca. 1782. *Brit. Mus.* cat. dates this ca. 1792, but Grove states the Haymarket shop was maintained "before 1785". *Hopk.* has Carr ed., Philadelphia, 1793. Sonneck records a Willig ed., 1795. Reprinted in *American Musical Miscellany,* 1798. Song with acc. of 2 violins & bass, with guitar obbligato, begins: *O'er barren hills and flow'ry dales.*

p. 106. *La Carmagnole. Price 25 cents. Philadelphia printed Carr and Cos. musical repository.*

4p. not numbered. June, 1794. *N.Y.S.L.* Song with piano guitar obbligato, begins: *Le cannon vient de re'sonner.* I have no a third copy in a dealer's catalogue, offered at $100!

p. 110. *The Marseilles hymn. Philadelphia, printed for G. Wil at his musical magazin No. 165 Market Street.*

2 inside pp. not numbered. ca. 1796. *L.C. N.Y.P.L.* has a Ca ed., publ. Phila., 1793. *Brit. Mus.* has a London ed. 1792 wi English text. Song with piano, begins: *Ye sons of France awake glory.* 4 stanzas. Followed by melody alone with French text (stanzas) with title *Marche des Marseillois.*

p. 113. *The battle of Prague, a favourite sonata for the pian forte or harpsichord. Publish'd by G. Willig Market Street.*

7p. At foot of p. 7: *Philadelphia. Printed for G. Willig. C. S Sculpt.* ca. 1796. *L.C., N.Y.P.L. B.P.L.* has an ed. from same plate publ. by J. C. Moller, Phila., 1793, and also three other editions

p. 122. *Pauvre Madelon. A favorite dialogue and duett in Th Surrender of Calais. Price one quarter dollar. Phila. Printed for Car & Co. at their music store No. 136 High St. Where may be had al the newest music reprinted from European publications. An elegant as sortment of piano fortes, guitars, flutes, &c.*

4p. 1793 *N.Y.P.L., Yale.* No mention of song or opera in *Brit. Mus.* cat. *L.C.* has libretto, Dublin, 1792, and *B.P.L.* has complete score, London, 1791. Song and duet with piano & obbligatos for 2 flutes and guitar, begins: *Could you to battle march away.* From the opera by Samuel Arnold.

p. 126. *Ma belle coquette. A favorite song composed by Mr. Hook. Printed for G. Willig. No. 165 Market Street, where may be had a great variety of the newest vocal and instrumental music, &c.*

2 inside pp. not numbered. ca. 1795. The plate apparently altered from Moller's ed. of 1793 as described by Sonneck, as the figure 136 (misprint for 163) North Third St. may be distinguished. *Brit. Mus.* has a London ed., 1793. Song with piano, begins: *Ma belle coquette, ah, why disdain?*

p. 130. *Rise, Cynthia, rise.*

2 inside pp. not numbered. ca. 1800. *L.C., Muller.* Sonneck mentions ed. adv. by Carr, Phila., 1793. *Brit. Mus.* has a 3 part glee

with this title ascribed to Matthew Cooke, ca. 1800. Vocal duet with piano & guitar obbligato, begins: *Rise, Cynthia, rise, the ruddy morn on tiptoe.*

p. 133. *Cynthia's cottage. A new favorite serenade. Philadelphia, printed by G. Willig, No. 165 Market Street. The words by Mr. Derrick.*

1p. ca. 1795. *L.C.* Song with piano, begins: *When at night the village swains.*

p. 135. *Lullaby. A favorite song in the Pirates. New York printed and sold by G. Gilfert & Co. No. 209 Broadway.*

1p. ca. 1793. *L.C., N.Y.P.L.* and *Yale* have Carr ed., Phila., 1793. *B.P.L.* and *Brit. Mus.* have complete score, 1792. Song from the opera by Stephen Storace, with piano, begins: *Peaceful slumb'ring on the ocean.*

p. 137. *If you lov'd me true. A favourite song in No Song, No Supper. Dublin printed and sold by Hime Piano forte maker (No. 34) College Green.*

1p. ca. 1795. *Brit. Mus.* has a London ed., 1795, and complete score, 1790. Printed in Shaw's *Gentleman's Amusement,* 1794. Song with piano and obbligato for flute or guitar, begins: *Go, George; I can't endure you.* From the opera by Stephen Storace.

p. 140. *The mansion of peace. Sung by Mr. Chambers at the opening of the New Theatre. The words by a lady. Composed by Mr. Webbe. Philadelphia, printed and sold by G. Willig Market Street No. 185.*

2 inside pp. not numbered. ca. 1799. *Muller, L.C.* and *B.P.L.* have Hewitt ed., N.Y., 1798. Sonneck mentions ed. adv. by Carr, Phila., 1797. *Brit. Mus.* has a Dublin ed., 1780. Song with piano, begins: *Soft Zephyr on thy balmy wing.*

p. 143. *Aria.*

1p. no imprint. Song with piano, begins: *Wohl mir ich walle nun getrost zum grabe.* Unidentified.

p. 145. *Major André's complaints.*

1p. MS. *L.C.* has Carr ed., Phila., 1794. Song with piano, begins: *Return enraptur'd hours.*

p. 146. *The way worn traveller. A duett, sung at the private theatre, in the opera of the Mountaineers.*

2p. MS. *B.P.L., N.Y.P.L., Yale* have Carr ed., Phila., 1794.

Brit. Mus. has two London eds., 1795. Song with piano from Sa
Arnold's opera, begins: *Faint and wearily the way worn travell*

p. 148 *William of the ferry.*

2p. MS. *N.Y.P.L.* has Carr ed., N.Y., 1796. Song with p
by James Hook, begins: *Oft as on Thame's banks I stray.*

p. 150. *Henry's cottage maid.*

1p. MS. *N.Y.P.L.* has Carr ed., Philadelphia, 1794, and Gil
ed., N.Y. ca. 1798. *L.C.* has Willig ed., Phila., ca. 1800. *B.P.L.*
Hewitt ed., N.Y., 179-?. *B.P.L.* and *Brit. Mus.* have London
1795. Printed also in Young's *Vocal and Instrumental Miscell*
1793, and in Shaw's *Gentleman's Amusement,* 1794. Song with pi
by Pleyel, begins: *Ah, where can fly my soul's true love?*

p. 152. *The sailor's allegory.*

2p. MS. Printed in Young's *Miscellany,* 1793. *Brit. Mus.*
a London 1790, ed. with doubtful ascription to George Saville Car
Song with piano begins: *Life's like a ship.*

p. 154. *Morning.*

1p. MS. Fragment of unidentified song with piano, begin
Come, come my fair one.

p. 156. *The walls of my prison.*

2p. MS. Printed in Young's *Miscellany,* 1793. *Brit. Mus.* h
a London ed., ca. 1795, ascribed to Isabelle Theaker More. Son
with piano, begins: *The walls of my prison are high.*

p. 158. *The shepherd's evening.*

2p. MS. Printed in Young's *Miscellany,* 1793. Song wit
piano by Raynor Taylor, begins: *Now to pant on Thetis' breast.*

p. 160. *The cheering rosary.*

2p. MS. *Hopk.* and *B.P.L.* have Carr ed., Phila., 1793. *L.C*
has Paff ed., N.Y., 1799. *Brit. Mus.* has 1799 ed. and complete score,
1793. Song with piano from William Shield's opera *The Midnight*
Wanderers. Begins: *Tho' oft we meet severe distress.*

p. 162. *Roslin castle.*

2p. MS. Printed in the *Boston Magazine,* 1783. Song with
piano, begins: *'Twas in that season of the year.* First stanza of text
of *Answer to Roslin Castle* also given.

The University of Pennsylvania

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C. Seymour Thompson, *Editor*

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ENDOWMENT RECEIVED FROM THOMAS HARRIS POWERS

In 1926 the endowed book funds of the Library were increased by a gift of $5,000 from Mr. Thomas Harris Powers, '91, made for the establishment of an endowment to be known as the "Class of 1891 Department of Arts Fund," the income to be used "for the purchase of books for the College." With deep gratitude to Mr. Powers, we announce receipt of a most generous addition to this endowment, made by him as a contribution to the University's Bicentennial campaign: a gift of $5,000, already received and credited to the Class of 1891 Department of Arts Fund; and a pledge of another remittance of the same amount, to be paid sometime in 1937. We report this gift with the most sincere gratitude and appreciation.

PLANNING A LIBRARY

"Wanted: A Functional Reference Room," which appears on the following pages, is reprinted by permission from *The Library Journal* (New York). We are reprinting it, with thanks to *Library Journal* and to the author, who is Head of the Newspaper Division of the University of Illinois Library, because it calls attention so concisely and clearly to some of the fundamental problems involved in planning a library for efficient operation and effective service.

Mr. Yenawine well defines a reference room as "a quiet room where those engaged in gathering material, pursuing some research, or tracking down some bit of information may conveniently and comfortably use a collection of books and other materials which have been gathered together because of their special reference values; and where students may find expert reference librarians available for consultation and personal aid in their reference problems." But how is this purpose to be served in a room which serves also as a study-hall for use of text-books and other "required reading;" not infrequently as a meeting-place and conversation room (*de facto* though not *de nomine*); and for various other purposes? Keeping pace with the continued growth of our large university libraries, the one-time reference room has increased to what one university has aptly described as "truly heroic proportions," often exceeding 250 feet in length and seating more than 400 readers; and on practically all blue-prints of recent years the term "reference room" has been supplanted by the designation "main reading room."

This growth of the "reference room" has been caused, in our opinion, not so much by the "current enthusiasm for mass proportion in architecture"—though it must be admitted that to plan a room of "heroic proportions" presents alluring possibilities for impressiveness—as by the fact that in most libraries the space needed for shelving the reference collections

is disproportionately great, compared with the space needed for readers who are using them at any one time. The problems arising from this disparity have usually been met by increasing the size of the reference room, with the result that this has come into use for many non-appropriate purposes, not conducive to serious study and research. It would seem that they might be better met by the plan mentioned by Mr. Yenawine, of resorting to alcoves or a balcony or mezzanine floor. Columbia University, indeed, has utilized such an arrangement with considerable success, providing a gigantic "main reading room" with a seating capacity of 360, and, adjoining this, a "reference room" with a seating capacity of 70 and a shelving capacity of about 18,000 volumes, made possible by use of alcoves and a mezzanine gallery. How the problem can be best solved at Pennsylvania has not yet been determined. Adoption of a small and compact reference room presents many important advantages, but it involves, as an inescapable corollary, provision of sufficient space elsewhere to meet all legitimate purposes other than those of research.

"The library is the intellectual central power plant of the college or university. . . . Ever present in planning a library is the problem of housing books, but even more vital is that of facilitating their use." (C. Z. Klauder and H. C. Wise, *College Architecture in America.*)

WANTED: A FUNCTIONAL REFERENCE ROOM

By Wayne Stewart Yenawine

[Reprinted by permission from *Library Journal,* March 15, 1937.]

While crossing the foyer of a large central-western university library, four persons were heard to remark, "I am going to the Reference Room!" At the top of the broad, marble stairway, a few minutes later, one of the four met her waiting date, and the two went on into the Reference Room, enormously engaged in chatter. Another of the four walked toward the encyclopedias, pulled a volume of the *Americana* from the shelf and slouched behind it. The third lost no time in spreading a whole sheaf of papers over his end of the table, and with slide rule in his hand, started his mathematics home work. The fourth stood in line at the reference desk. There was a hum vibrating from one end to the other of the huge room, well filled as usual. There was really nothing unusual at all about the scene, yet it suddenly seemed curious that such a variety of activities was carried on in one room. Some students were gossiping and enjoying themselves, unfortunately, at the expense of others near them; some were doing "home work;" some were helping themselves to the vast assortment of reference material which lines the four walls; and some were seeking aid and information. Obviously each of the four students who were overheard using the term "Reference Room" had several connotations for that term. To one the Reference Room meant a convenient meeting place; to another, a study hall; to another, a place where he could find material on the topic his professor had assigned him for the next meeting of the class; to another, a place where he could go for direction to materials and departments with which he was unfamiliar.

These are just four of the countless variations in meaning which have been allowed to obscure the real functional meaning of the term, reference room. Until now the term was as

ambiguous as the term seminar. Who is responsible for this unfortunate situation? What is the true functional meaning of the term? What is the best solution for the problem? These are some of the questions which cry for answers. And in an era when serious thought and study are being given to a redefinition of old conceptions, a restatement of functions in the light of modern development and progress, and to a clarification of terms, it is high time that the administration of a large university reference department was subjected to the same critical scrutiny.

The fact that the present-day university is making new demands upon the reference room makes the clarification of function of vital importance. The reference room is an integral part of the library, and since the library is an integral part of the university, any part of it is affected by the university's progress. To lag behind is unforgivable; to keep pace requires constant investigation and experimentation. The university is demanding that the library provide seating space for students who make no use of the reference materials on the shelves and that the library provide seating space for informal, casual conversations, date-making, etc. But why should space be provided for these groups in the reference room?

If you challenge these demands, you have only to investigate the seating capacity of the reference rooms in some of our recently built large university libraries. Time after time reference rooms have been planned to accommodate 250 students. It cannot be assumed necessarily that, when these rooms are filled, any such number is engaged in the consultation of library reference materials. The fact of the matter is, continued observation tends to disqualify the possibility of this being the case. The bulk of the serious reference work is done in seminar libraries, graduate reading rooms, stack cubicles, etc.

Granted that those who use the library for study of ma-

terials which they bring with them and that date-makers deserve seating space in the library (which need not be dealt with in this discussion), the point to be emphasized is that the reference room is not the place and should not function for these groups. If the campus library must provide study hall facilities, set aside a room for this purpose, as Dartmouth has done. If the campus library must serve as a Union Building, furnish certain quarters for a mixed lounge where students may chat and smoke, as Antioch College has done in the plans for its new building.

The large monumental reference room developed quite naturally and effortlessly on campuses where the general library serves an enormous student body. Librarians were faced with the problem of seating hundreds of students, who by actual count used the library, and the most natural result was to expand the then largest room to even larger proportions. This was the most natural course to follow, but certainly was not the wisest. The architects may be responsible for the development, but the librarians erred when they sacrificed function and general efficiency to a current enthusiasm for mass proportion in architecture.

Reference work, in the words of Dr. J. I. Wyer, is the "sympathetic and informed personal aid in interpreting library collections for study and research." As a broad definition, this is satisfactory in the present discussion, but it should be pointed out that in the university library there is a responsibility for encouragement of personal resourcefulness on the part of the student and research worker. In the large university library the reference librarians become bibliographers and clearing houses for bibliographical information. It then follows that, from the point of view of function, the reference room should be defined as: a quiet room where those engaged in gathering material, pursuing some research, or tracking down some bit of information may conveniently and comfortably use a collection of books and other materials which

have been gathered together because of their special reference values; and where students may find expert reference librarians available for consultation and personal aid in their reference problems.

First of all the reference room should be a quiet room, but the adjective is applied here to mean that because of the function of the room, an atmosphere conducive to study and research should be maintained. It does not mean that the room should be remote; on the contrary, the reference room should be easily accessible to the student body and faculty. It should, of course, be adjacent to the card catalogs (both public and union), to the bibliography room or collection and very near other subsidiary reference rooms where special collections are kept. In the large university library of today, such service rooms as the reserved book room, the periodical room, the lounge and smoking room, etc., make such heavy demands upon the area of the first floor, that the reference room, almost of necessity, must be on the second floor. However, there is an advantage to the second floor location in that the reference room, devoted to quiet study, is one floor removed from the constant milling about of undergraduate students hunting required readings and from the between-class stampedes that are inevitable on the first floor.

Secondly, the reference room should provide adequate and suitable space for the reference collection and convenient accommodations for its use. In other words, the size of the room should not be influenced by any factors other than the shelf space needed for the growing collection and seating and work space for those who use the collection. The factor of growth should be emphasized here. The reference room should be so planned that there is ample provision for immediate expansion in the book collection and seating capacity, as well as planned so that rearrangement is both possible and economical for future expansion.

The so-called "monumental" reference room is not a

functional room for reference work. It has been planned for reference work and a great deal besides. The irrelevant activities (home work, date-making, etc.) for which the room provides space, destroy the room's functional value for reference work. There is no justification for those not engaged in reference work using the reference room. Librarians have planned the catalog room for catalog work, the circulation room for circulation work, the shipping room for work with out-going and in-coming shipments. This procedure is logical and sound. It is just as logical and sound to plan a reference room for reference work and to exclude irrelevant activities.

With the function of the room thus limited, the size can be reduced and adequate seating capacity and work facilities be provided for the users of the reference materials. A smaller room lends itself a great deal better than a large, monumental room to a bookish, studious atmosphere and tends to make the average patron feel more capable of finding the material he wishes. If the shelves are well marked and directions clearly stated, there will be an appreciable saving in staff time through patron-independence. In a small room there is not the problem of resonance and reverberation of sounds that there is in a huge room. It is logical to assume that with a decrease in the size of the room there will also be a decrease in shelf space. Under ordinary conditions where the reference collection is shelved on wall shelving around the room, this would be true, but there is any one of several methods possible for increasing shelf space. There is the alcove arrangement (which in itself helps to create the desired atmosphere), a balcony or half mezzanine, a two-tier standard stack, or a section of the nearby main book stack. Any one of these methods increases the functional importance of the room. The basic idea in any of these schemes is to make directly accessible as much reference material as possible, including books, pamphlets, clippings, pictures, etc., to those who need to use them, under the most favorable conditions. Reference li-

brarians, of course, are at hand for consultation, but personal resourcefulness and independence on the part of the student and of the faculty are to be desired and encouraged at all times. However, in a large university library there is more or less constant demand by a great many students for reference materials not maintained in duplicate and there are certain reference materials which are irreplaceable. For these two types of material, the reference room must of necessity provide some closed stack space.

It might even be suggested that since the freshman and sophomore classes do, it is estimated, about 90 per cent of their reference work in periodicals (mainly those indexed by the *Reader's Guide*), the bound periodical collection be shelved in an adjoining room and placed under the supervision of one of the reference assistants. It might be her special duty as well, to instruct students in the use of the public card catalog. This arrangement would not inconvenience the reference librarians using the bound periodical collection and yet it would eliminate a great deal of disturbance in the reference room. The current numbers of the periodicals might be either in the periodical room or in the browsing room where comfortable furniture would increase the enjoyment of their use. The current numbers and the bound files of periodicals are generally used for different purposes. In the case of the former, the use is more apt to be a recreational one, while in the case of the latter, the use is more apt to be a reference one. It is on the basis of this philosophy that the two might be advantageously separated. A rough classification between the popular and learned periodicals might be used in the separating.

It cannot be assumed, however, that, because there are facilities throughout the library building planned for certain specific functions, a perfectly functional arrangement is possible. That is too much to expect. But it is fair to assume that students will tend to congregate in the rooms which are

best equipped to meet their immediate needs. That is to say, if a student wants to "take time out" for a cigarette or a chat and there is a comfortable lounge in the building, he will go there; or if he wants a place where he and his chemistry laboratory partner can write up their last experiment and there is a study hall in the building, he will go there where he may talk quietly without fear of reprimand. There would be no conscious attempt on the part of librarians to segregate students, but if facilities were available, better suited to the needs of those who are out of place in the reference room, they would tend naturally to leave the reference for more desirable quarters.

The furnishings and equipment of these functional rooms should be carefully planned to create the proper atmosphere. Much can be accomplished through a subtle inducement of this type, and harmony between furnishings and purpose of the room is entirely possible. Particularly are harmony and appropriateness necessary in the reference room in view of the great amount of important work done there. Elaborate design and sensationalism in any form should be eliminated entirely, for the room itself and its furnishings should never distract. Some one has said that the designs of certain features, i.e., wall shelving, chair tops, mouldings, etc., should be sufficiently interesting to be restful when the eye leaves the book. The eye should always meet warm, soft, comfortable colors. There can be a great deal more choice in color of the wall decoration if the room has a south or west exposure, but if the room is located on the north or east side of the library building, high, light, reflecting colors should be used. A rich brown is a good color for furniture, and all of the equipment should have a dull finish. The chairs and tables should be designed for comfort since they will be used for extended periods of time, and they should be designed to create as great a feeling of privacy as possible. The table tops and the

floor coverings should be of a cork or rubber composition, durable yet quiet. Mr. Ralph C. Erskine summarized the problem of furnishings very well in his article, "An Opinion on Furniture For Libraries," in which he stresses that above all any suggestion of formidability should be removed. Instead, he believes that all the furnishings and decoration should unite to increase the beauty, the sense of restfulness, and the inspiration of the room. The room should invite excursions of thought and broadening and deepening of ideas.

THE WILLIAM A. PORTER COLLECTION

By John E. Bender

Few scholars in American history know that the University Library possesses a remarkable and valuable collection of original manuscripts pertinent to the legal history of the Second Bank of the United States. The collection gets its name from William A. Porter, former justice of the Supreme Court of Pennsylvania and a member of the Court of Alabama Claims at Washington; a graduate of the University of Pennsylvania Law School, 1852, who at one time owned the collection.

The documents, 282 of them in all, comprise the legal opinions of the men who were the legal counsel of the Bank, for almost its entire history from 1817 to 1842. There are representations from the administration of the first president, William Jones (1816-1819), and from his more illustrious successors, Langdon Cheves (1819-1823), and Nicholas Biddle (1823-1839), and for the final period of the Bank after its loss of charter in 1836 down to its ultimate failure under a Pennsylvania charter in 1842.

When questions or cases involving the Bank arose a member of the counsel would be asked to present his opinion. If he were not at the Philadelphia headquarters at the moment, his views were sent in the form of a letter. Perhaps a case in one of the lower courts or even at Washington before the Supreme Court itself (between 1815 and 1830 there were 44 Supreme Court cases involving the Bank) occupied his energies, in which event the president at Philadelphia would be kept informed of developments. It is this body of communications, varying in length from one or two pages to fifteen or twenty, that constitutes the collection.

The historical significance of the collection is due in some part to the importance of the authors of the documents; in

greater part, it lies in the actual content. The list of names represented reads almost like a roll-call of the great lawyers of the day: Daniel Webster, Henry Clay, John Sergeant, Horace Binney, George M. Dallas, William Wirt, William Pinkney, Charles J. Ingersoll, Charles Chauncey, Robert Stanard, J. M. Berrien, and John Cadwalader—to mention the main ones. There are also four letters written by Nicholas Biddle.

Probably closest to the Bank's legal heart was John Sergeant of Philadelphia, who furnishes a good half (147) of the opinions and correspondence, dating from 1819 to 1842. Since he was an intimate of Biddle's as well as an eminent lawyer, the documents bearing his signature contain a veritable mine of information. Sergeant's colleague and personal friend, Horace Binney, was probably second to Sergeant as confidential adviser and legal representative of the Bank. For thirty years the acknowledged leader of the Philadelphia bar, and, like Sergeant, a director of the Bank, it is little wonder that his talents were often employed. His writings comprise forty-seven documents plus an additional thirteen opinions written jointly with John Sergeant.

The two most famous counselors of the Bank, Daniel Webster and Henry Clay, contribute an interesting although much smaller group of manuscripts. Webster writes some eighteen letters from Washington, mainly in 1826 and 1827 dealing with Supreme Court cases, particularly the well known Dandridge case (12 Wheaton, 64). On this he wrote, February 20, 1827:

> As to *Dandridge,* we hear nothing from the Court yet. The Ch: Jus: [Marshall] I fear will *die hard,* yet I hope, that as to this question, he is *moribundus.* In everything else, I cheerfully give him the Spanish Benediction, "may he live a thousand years!" . . .
>
> I suppose we shall have a decision in a few days. You see what a scattered fire the judges have made on the question of State Bankrupt laws. No two of those who are *for* the validity of such laws agree in

decision in a few days. You see what a scattered fire the judges have made on the question of State Bankrupt laws. No two of those who are for the validity of such laws agree in their reasons. Those who are against their validity, concur entirely. – Is there not an old saying – if there be not let it go for a new one – that truth is one; but error various.

Yrs Daniel Webster.

I will try to send you a report on the merits, if I can find it; which may be difficult altho' we have merits of Reports.

their *reasons*. Those who are *against* their validity, concur entirely. Is there not an old saying—if there be not let it go for a new one—that truth is one; but error various.

Clay's seven letters are from Washington, Columbus, and Lexington, Kentucky, from 1820 to 1821, when he acted as counsel in the cases arising out of the states' attempts to tax the Bank. Several letters relate to the celebrated case of Osborn *vs.* the Bank of the United States (9 Wheaton, 738), familiar to all students of Supreme Court history. The fourteen letters and opinions of George M. Dallas, one-time mayor of Philadelphia, attorney-general of the United States, and active in a host of pursuits, were written during the Langdon Cheves administration from 1820 to 1823, and treat in part the suits and complications arising out of the mismanagement and corruption under Cheves' predecessor in office, William Jones. William Wirt and Robert Stanard discuss the Dandridge case of 1827 in their letters, numbering four and two respectively.

The remaining thirty-odd documents bear some twenty different signatures and deal with a great variety of topics.

It is impossible now fully to state the significance of the historical materials contained in the Porter collection. Practically every legal aspect of the Bank's history is covered.

Under the administration of William Jones, a politician and former Secretary of the Navy, the Bank was brought to the verge of bankruptcy through mismanagement, stock speculation, and fraud. In this period, the collection contains letters on the Kentucky Bank troubles; the struggle by the States to destroy the Bank by taxing its branches, especially in Maryland, Kentucky, and Georgia; form and authorization of checks; issuance of bank notes; powers of subscribers; stock transferal; expenses of loan offices.

In the second period, under the presidency of Langdon Cheves, there are opinions concerning the punishment of dis-

honest officers of the previous administration; the famous Supreme Court case of Osborn *vs.* Bank of the United States, involving the right of Ohio to tax the Bank; the validity of bonds and securities; the discounting of notes; bills of exchange; foreign attachments; insolvency; the right of Branch Bank notes to be received by the United States, etc.

The longest and most important period is that of the administration of Nicholas Biddle, which lasted until the expiration of the United States charter. The best known case referred to in the documents for this period is the Dandridge case, decided in the 1827 term of the Supreme Court in favor of the Bank. There are also opinions involving Bank troubles in Kentucky, Ohio, Georgia, and Connecticut, collections, endorsing of notes, power of attorney, the demanding by agents of foreign stockholders for dividends, the drawing and signing of checks, and the rights of the Bank after the expiration of its charter.

In the fourth and final period, when the United States failed to renew the charter of the Bank, it continued to function under a Pennsylvania charter for another five years. Biddle continued as president until 1839, when he was followed by Thomas Dunlap. The manuscripts in this period deal mainly with affairs of the Bank arising out of the loss of the old and the complications of the new charter. There are questions involving security for notes, suits against the Bank, validity of proxies, purchase of foreign and domestic exchange, purchase of property in other states, and the winding up of the Second Bank's affairs.

So far as could be discovered, the bulk of the material, particularly the Sergeant and Binney manuscripts, has not been used before either in copy or original. The monographs of Catterall and Dewey on the Second Bank do not mention them, nor does Charles Warren, the chief historian of the Supreme Court.

Thanks to the services of a trained recorder loaned to the Library by the Historical Records Survey of Pennsylvania, a WPA Federal project engaged in surveying all historical records in the state, the collection has been entirely calendared and thus made conveniently available.

Neatly bound in two quarto volumes and in excellent physical condition, the manuscripts await the spade work of the scholar to uncover their final worth. Certainly no student of either the Second Bank of the United States or of the Supreme Court for the period in question can afford to neglect the William A. Porter Collection.

PORTRAIT OF BENJAMIN RUSH FROM A STUDENT'S NOTE-BOOK

By Eva V. Armstrong

In 1807-1808 Robert H. Maxwell attended the lectures of Benjamin Rush on pathology and therapeutics at the University of Pennsylvania. His note-book is a joy to behold, with its fine paper, smoothly flowing script, and ink unfaded after the passage of one hundred and thirty years. The notes are carefully set down, for the most part apparently in the language of Benjamin Rush. Today the manuscript finds sanctuary in the Edgar Fahs Smith Memorial Collection of the University of Pennsylvania.

The name of Robert H. Maxwell does not appear in the list of graduates of the Medical School of the University of Pennsylvania. Whether he abandoned the study of medicine or continued it in another institution we do not know. Our particular interest in the manuscript lies in the passages which reveal the personality and philosophy of a great teacher of by-gone days. In the following paragraphs, Benjamin Rush, through the medium of Robert H. Maxwell, speaks for himself.

December 13, 1807. Hitherto, Gentlemen, we have considered the human body in a Healthy condition; we must now reverse the pleasing scene, and view it in a Morbid State. As soon as man was expelled from Paradise, he lost the image of his Creator and became liable to disease and Death. Every Element seemed to conspire against him, in order to work his Destruction . . . That Life is a forced state is no less consonant to Religion, than to Reason. It is the result of continual Strife . . . Not only Life, but Health is a forced State, perfect Health is as rare as perfect Virtue or Reason. But do not be discouraged, Gentlemen, at this distressing view. . .

I am aware, Gentlemen, of the general prejudice against Theory in Medicine. It has been entirely scouted from the Medical Chair of the University of Edinburgh; but still I am an advocate for it. Charles the 12th of Sweden pointing on a Map to a small Town which he had taken, said: "God gave me this, and the Devil shall not take it from

me." I say, but not with so much Courage as Charles XII, "Heaven gave me a love for principles, & all the powers of the Earth shall not take it from me."

It is impossible to enjoy good Health without labour of some kind. Women suffer less from sedentary occupations than men. The old Romans were acquainted with this fact, hence all their Taylors were women . . . After walking has brought on Fatigue in a healthy person, if he will take a Log or Something else on his Shoulders and after awhile lay it down, he will feel less fatigued and will be more able to continue his Journey . . . Change of Climate is very useful in Debility or Disease . . . It has fixed the Teeth in their Sockets, after having been loose, and has renovated the Hair, after having fallen off . . . Midnight studies are hurtful. The night air is unwholesome. Conversing on our diseases is very injurious. Many people have been cured by ceasing to Complain. A Gentleman once promised a Lady a Dollar for every day as long as she ceased to Complain. The Lady was offended, ceased to Complain, and recovered.

It is of the utmost importance that we should always live on good terms with our Stomach, for sooner or later it will revenge all its injuries. I have called it the Conscience of the Body . . . Food taken too hot or too cold, is apt to produce disease. Mr. Reed, a member of Congress, died from eating an Ice Cream . . . Vinegar . . . was once supposed to be a Specific for reducing corpulency. A Lady in this city, being rather corpulent, took to the use of Vinegar. It brought on Dyspepsia . . . and finally terminated her existence.

Frederick II[d] of Prussia was a great Glutton; his Physician calling to see him, in a declining state from Dropsy, about eleven o'clock in the evening found him eating a large Pye, & when reproved for it, he declared he only eat enough to keep Soul & Body together. It was his custom to dine on a large Bowl of Toddy about an hour before Dinner, & at bed time, he eat Pye. . .

Depression is most frequent about Christmas, when according to the language of the celebrated Churchill:

> "Man falsely grateful at the sacred feast,
> To do God honour makes himself a beast."

Joy is a powerful stimulus & often produces syncope & Death. The doorkeeper of Congress fell dead upon hearing the news of the capture of Cornwallis . . . I have heard of a young man who hung himself soon after falling Heir to great Estates; & I know another who shot himself soon after taking possession of a Charming Wife. Envy acts like a perpetual blister. Ambition is an inflammatory fever in the mind. Avarice has produced mania, even Death. The following inscription was composed by a wag upon an Arch Bishop of Canterbury, noted for his Avarice:

"Here lies his Grace, in cold clay clad
Who died in want of what he had."

Tragedies (stage plays) produce virtuous Sympathies, but not virtuous actions . . . We see persons apparently in the greatest distress, and sit still without lifting a hand to relieve them. An ignorant Hyland Soldier went to the London theatre one evening, when the tragedy of Macbeth was acting, and hearing Macbeth cry out "Is there no help at hand?" instantly drew his sword & leaped upon the Stage, crying out "Help at hand, my Leige", not being able to restrain his feelings.

A Country is more or less Healthy, as it is more or less Cultivated. A new Country is always healthy. When the Forrests are cut down, if a wet soil is exposed to the action of the Sun, the Theatre of Fever is opened . . . Mill ponds are fruitful sources of intermittents . . . People who live in Cellars are more liable to Consumptions & Rheumatisms . . . Cleanliness promotes Health. Dean Swift was once invited to dine with his friend Mrs. Pilkington. Upon entering the house, instead of sitting down as he was invited (& as is customary) he first went over every part of the House, from Garret to Cellar. On his return to the Parlour, he said, "Madame, you are a good House-Wife. I give you no credit for the cleanliness of your Parlour, for you expected company; but I find every part of your House equally clean."

Governments have considerable influence on the production of Diseases. During our Revolutionary War, the political joy of the English acted with more force by being preceded by Fear, than it did in this Country. Lord Chatham died immediately after delivering a speech to the British Parlament in favour of the American Independence, owing to the Stimulus of Joy . . . which had been increased by Fear.

Errors oppose errors, but truth agrees with Truth, hence the good health of the Republican party, during the Revolution, & the disease among the Tories, called Tory Rot; this prevailed for the most part in South Carolina. The Republicans on the contrary, were uncommonly Healthy; hence the Republican form of Government contributes to health.

Epidemics come on like a disciplined Army; they are not however Irresistible. They may be prevented, Moderated, nay, Vanquished by the power of Medicine . . . Epidemics were supposed to be sent from Heaven, as Judgements for the Wickedness of Man. They were also supposed to depend upon the planetary influence. By some, they are supposed to have been brought from the Eastern World, particularly from Egypt & Siam. Some say they are imported in Ships, Bales, Sailors Clothes, &c . . . But all these Notions are erroneous. . . .

It is said that Pride is never too hot nor too cold. This is strikingly verified in the fashions of the Day. Tight dresses of all kinds should be avoided. Headache is often produced by tight night caps. Woollen clothes are best . . . Our Ladies wear sometimes only one petticoat, &

sometimes—none at all! They go naked and are not ashamed. Eve was not ashamed because she was innocent. Our Ladies are not ashamed to go Naked; but I fear, it is not because they are Innocent.

Ardent Spirits—Had I a Hundred tongues, I could not sufficiently describe their evil effects on the human constitution. I have frequently said that I hoped my pupils would be distinguished by their knowledge of the pulse. I now say, I hope they will be distinguished by their detestation of the use of Ardent Spirits. If ever you see a son of Esculapius with rosy cheeks, lifting with trembling hand, the intoxicating draught, discard him. If he say that he attended lectures here, proclaim to the World, that he is either an Imposter or an Apostate. Not a student of mine; but a follower of Brown. . .

I have somewhere seen a Dialogue between a Sword and a rum Hogshead; each of which claimed preeminence over the other in destroying the lives of men. Could a *quack* have been introduced as a third disputant, he would quickly have convinced them both that they must yield the palm to him in the work of Death.

I next proceed to consider the healthy influence of Religion. It is as necessary to Health, as the air is to respiration. . . A physician who renounces Christianity, ought also to renounce his profession; so essential is it to the Profession . . . There is a far more active principle in the mind than Hope. It is one of the component parts of the human mind. This is Faith. By inspiring this it was that Christ performed such miraculous cures. A prudent Physician cannot fail inspiring it when it can be done consistently with truth . . . I have known some good done by advising patients to make their Wills. But a Physician should never advise this, he might as well sit in judgment on the patient, & pronounce sentence of Death.

Fewer people die between the ages of 40 & 57 years, than during any other 17 years of life. People of this age are generally more happy than at any other time. But it is in this tranquil period that Death from old age begins his operations. The gradual decay of the Eye Sight is the first symptom. When a man first puts on Spectacles, he puts on part of his Shroud.

Medicine has been progressively improving ever since it became a science, because it has received support from other sciences. . . . This is a School from which shall flow Health and Happiness to every part of the World.

RECENT GIFTS

Thanks are due to many members of the Friends for recent gifts of books: among others, to Dr. E. B. Krumbhaar for six volumes of Noel Douglas replicas, including the poems of Milton and of Keats, Blake's *Poetical Sketches,* Goldsmith's *Deserted Village,* and Sidney's *Defence of Poesy;* to Dr. Otto E. Albrecht and Mrs. Emil P. Albrecht for nearly 150 librettos; to Dr. Albert Schinz for nine volumes of French literature and literary criticism; and to Dr. Charles W. Burr for several important additions to our Aristotelian collection, including a handsomely bound copy of the *Organon* (from the library of Robert Hoe), Aldine edition of 1495.

Mr. T. Edward Ross has made a very valuable gift of 34 volumes, among which are a number of first editions of several standard works on accounting and auditing, and several early treatises on book-keeping: James Peele's *Pathe Waye to Perfectnes, in th' Accompts of Debitour, and Creditour, in Manner of a Dialogue. . . ,* London, 1569; Robert Record's *Arithmetick, or, the Ground of Arts,* London, 1654; Alexander Malcolm's *New Treatise of Arithmetick and Book-Keeping,* Edinburgh, 1718; and William Hamilton's *Book-Keeping New Modelled,* Edinburgh, 1735. The last-named work was dedicated to James, Duke of Hamilton, and the beautiful binding suggests that this copy was very probably a presentation copy given by the author to the Duke.

Other works in the collection received from Mr. Ross are:

Valentine Leigh, *The Moste Profitable and Commendable Science of Surveiyng. . . ,* London, 1578.

Richard Bernard, *A Key of Knowledge for the Opening of the Secret Mysteries of St. John's Mysticall Revelation,* London, 1617.

Nehemiah Rogers, *The Penitent Citizen, or Mary Magdalens Conversion* and *The Good Samaritan,* London, 1640. Also *The Watchfull Shepheard* and *The Good Houswife* and *The Indulgent Father,* London, 1632.

The Gentleman's Calling, London, 1660.

The Causes of the Decay of Christian Piety, London, 1668.

Robert Nelson, *A Companion for the Festivals and Fasts of the Church of England,* London, 1703.

David Humphreys, *An Historical Account of the incorporated Society for the Propagation of the Gospel in Foreign Parts, London,* 1730.

Sir Matthew Hale, *Contemplations Moral and Divine,* London, 1711.

James Kirkpatrick, *An Historical Essay upon the Loyalty of Presbyterians in Great Britain and Ireland,* London, 1713.

New Method of Reading

[See Page 60]

The University of Pennsylvania

LIBRARY CHRONICLE

Issued Four Times a Year

By and For the Friends of the Library

Of the University of Pennsylvania

C. Seymour Thompson, *Editor*

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RECENT GIFTS

In our last number we had the pleasure of recording a gift of $5,000 from Mr. Thomas Harris Powers, '91, sent as an addition to the "Class of 1891 Department of Arts Fund" which he had established by a gift of $5,000 in 1926, for the purchase of books for the College. It is now our pleasure to announce receipt from Mr. Powers of a supplementary gift of $10,000, to be added to the same fund. For these generous gifts, constituting an endowment of great and permanent value, we are deeply grateful.

Through the generosity of Dr. Charles W. Burr we have recently acquired a collection of 495 doctoral dissertations, written in German universities, on Aristotle; a collection which adds so much strength to our resources for studies of Aristotle that it will be more fully noticed in our next issue. From Dr. Burr we have received also a splendid copy of the Nuremberg Chronicle, which is described on the following pages, and unusually complete and perfect copies of Ackermann's *History of the University of Cambridge* and *History of the University of Oxford;* both works in contemporary binding of full gilt russia, and including the portraits of the Founders.

SCHEDEL'S LIBER CHRONICARUM, 1493

By Clifford B. Clapp
Superintendent of Cataloging

Rocked in the cradle of the fifteenth century were several lusty babes. One of them was the art of printing from movable type, which gave the world a practicable way of multiplying the productions of scholarship, promoting discovery and spreading the opportunities for profitable artistic work. A child of this cradle was Anton Koberger, the celebrated printer of Nuremberg, a well-known captain of industry in the fifteenth century. The second of these babes was the woodcutter's art, and from the cradle rocked by the hand of a certain Michael Wolgemut at Nuremberg came the genius of Albrecht Dürer. The third babe was the urge to geographic knowledge. The child of this cradle was the adventurous spirit of Cristoforo Colombo; but it is evident that the whole fifteenth century public were adventuring in spirit with the voyagers and travellers.

As early as 1470 Koberger was at work in the busy old town of Nuremberg, the home of all manner of crafts and trade, with a hundred craftsmen and twenty-four presses, developing the printer's art and the bookseller's international relationships. Books in turn stimulated curiosity about the world, so that before Columbus made himself known there appeared epitomes of history and geographical knowledge which were among the best sellers. One of the first and most popular was Rolewinck's *Fasciculus Temporum,* printed from 1473 onwards; another the *Rudimentum Noviciorum* of 1475. In 1486, the year Dürer began his apprenticeship to Wolgemut, appeared Breydenbach's *Peregrinationes in Terram Sanctam* which went through many editions. Midway between the return of Columbus from the discovery of America and his departure on his second voyage, on the twelfth of July, 1493, Nurembergers greeted the birth of a new book

from the press of Anton Koberger, Hartmann Schedel's *Liber Chronicarum,* the famous *Weltgeschichte* or *Nuremberg Chronicle,* which became the most popular work of its kind.

An unusually fine copy of this entrancing book has recently been purchased for the Library by Dr. Charles W. Burr. It is inscribed as follows:

BIBL:cae D. IACOBI BONONIAE AVGVSTINENSIVM
F. IACOBVS SARTONIVS SAC: THEOL: PROF:
D. D.
EMPT: BONON: A LVDOVICO NIOLO LIBROR: VENDIT
[*trimmed in binding*]
PROPE PUBLICVM HOROLOG: LIB XV—IS.

The translation suggested by a friendly scholar is:

To the Library of the Augustinians of St. James at Bologna, Brother Jacobus Sartonius, Professor of Sacred Theology, donates and dedicates.

Bought at Bologna from Ludovico Niolo, Bookseller Beside the Town Clock.

The meaning of LIB: XV—IS has not yet been determined. It would seem to have some relation to whatever system of numbering the books was used in the Library at Bologna.

The *Chronicle* was printed at Nuremberg in Latin and German editions in 1493. The copy presented by Dr. Burr is the Latin first edition. The work, in whichever edition, is frequently spoken of as the *Weltgeschichte.* Our edition may be cited as Hain-Copinger 14508; British Museum 2:437; Proctor 2084; Mead (Huntington) 1251-2.

The author of the Chronicle was Hartmann Schedel, physician and humanist, who was qualified by wide acquaintance with sources of material and with the scholarship of his time. The chief promoter or underwriter was Sebald Schreyer. The printer, Anton Koberger, was the most famous of his day. The designs for the woodcuts with which the work is profusely illustrated were drawn by Wolgemut and Pleydenwurff. The Chronicle is bibliographically well-known, and copies are sufficiently numerous to point to the widespread interest in the growing world as it broke into the first

great century of exploration. Aside from this popularity certain features of the book, and facts attendant on its production, give it a distinction and cost apart from the historical value, which, while once important, is apparently no longer so.

Schedel's work served in its own time to widen the popular knowledge of history and to extend the humanistic viewpoint of which its author and his friends were exponents. It is rather interesting to note that Dürer, who left the employ of Wolgemut a little before the publication of this book, yielded the Gothic spirit as the century rounded out in favor of Renaissance influences. The material of the Chronicle divides into six "ages," of which the last is by far the most voluminous. For the most part Schedel merely accepted the materials and method of previously printed works. Only as to the last half of the last century did he contribute from his own knowledge and only for the last decade was there much indication of new material.

It is when it comes to illustration that the work takes on a compelling interest, and then not so much for the quality of the results as because of the place the illustrations have taken in the annals of woodcut. Let us quote here from Arthur Hind's "An Introduction to a History of Woodcut" as showing the nature of these illustrations and the way in which they were employed:

"From an analysis made by Sir Sydney Cockerell, it appears that the number of separate blocks (with certain unimportant exceptions) is 645; and that with repeats, the total number of illustrations comes to 1809 . . . The cuts include numerous scriptural and other subjects, genealogical trees and portraits, maps and many views of towns. There is little historical value in the portraits, and only a beginning of faithful topography in the views (though these are by far the most valuable part of the illustration). Kristeller has aptly said that the illustrations were more often finger-posts to the ordinary reader wishing to find his place in a voluminous text, than any definite attempt at actual illustration. Blocks of the greatest variety of subject and shape scattered almost haphazard, as it seems, over the large areas of type (views often extending over a complete opening), entirely stultified any attempt at making a harmonious page."

Why, then, is the work important in the history of illustration? The fact that Wolgemut, who with his son-in-law Wilhelm Pleydenwurff designed the woodcuts—"painters" as

the designers are termed by the cognoscenti—was the master of Dürer, is in itself sufficient to attract attention to this earliest recognized "painter", even though, as Hind says, "it is unlikely that block-cutting would have formed any part of his [Dürer's] education." Hind says, however, that in Wolgemut's flourishing workshop, "he may have followed his master in these early years in making occasional designs for book-illustration."

There is still a different reason for the importance of this work in the history of woodcut. The so-called frontispiece of the *Nuremberg Chronicle* was designed by Wolgemut after that of Breydenbach's *Peregrinationes,* which Hind calls "one of the finest pieces of allegorical and heraldic decoration produced in Germany during the XV century." Wolgemut's drawing for this frontispiece is in the British Museum. Differences between the drawing and the print have brought up the question of the method of work of those days, and a controversy has raged for many years as to whether the "painter" was also the "cutter" of the block. Hind uses this particular illustration to point his discussion. The print is not considered equal to the drawing in merit. His theory is that the designer drew on paper or on the block but did not actually do the cutting, the block being cut by a skilled craftsman of the carpenter's guild, who may well have been Sebald Gallensdorfer.

This copy of the Chronicle contains a perfect example of the print on the verso of Folio I (which is numbered 21 by the bibliographers and is not so situated as to make the illustration a frontispiece in the more modern sense of the word). In our copy the two shields on this cut have been decorated (or disfigured) by most interesting illustrations, apparently of a heraldic nature.

We are very glad indeed that the good Brother Jacobus Sartonius preserved for us and Dr. Burr presented to us this triply notable cradle-book.

THE LIBRARY: PAST AND PRESENT

By C. Seymour Thompson

When Carlyle wrote that "the true University of these days is a collection of books," he merely expressed a truth which had been recognized from time immemorial; from the famous *Mouseion* and library of Alexandria, down to the modern—yet seemingly ancient—foundation of Oxford's crowning glory by Duke Humphrey and Sir Thomas Bodley; down to the legendary gathering of ministers in Connecticut in 1700, when each one of the learned divines is said to have placed upon the table some treasured volumes from his own small library, saying as he did so: "I give these books for the founding of a college in this colony." The story is apocryphal; yet, may it always be remembered. There is nothing better, in fact or in fiction, to illustrate the truth that a university, though it cannot be formed by a collection of books alone, can not fulfill its purpose, can not even exist, without an adequate library.

The Library of the University of Pennsylvania is as old as the University itself; or, rather, as old as the University's forerunner, the College and Academy which sprang from Benjamin Franklin's "Proposals Relating to the Education of Youth in Pensilvania." For the College was less than a year old when the trustees appointed Franklin, Thomas Hopkinson, Richard Peters, and others, as the first book-committee, and authorized them to expend one hundred pounds sterling in purchase of "Latin and Greek Authors, Maps, Drafts and Instruments for the Use of the Academy." Even before this action was taken, some few books were available, donations from founders or interested friends. Lest it be thought that the Library was exclusively classical, we note that one of these gifts, comprising six volumes received from Lewis Evans in 1749, included "Paradise Lost," a copy of

Abraham Cowley's Poems, and a solid historical treatise, "Theatre of the Present War in the Netherlands and upon the Rhine," one of the recent books (1745) of the day.

In the "Founders' Room," which was fully described in the *Library Chronicle* a year ago, we have assembled all of the books still in our possession which were acquired before 1829, when the first printed catalog of the Library was issued, together with many prized relics of the early days. Among the books are several volumes presented by Franklin, and 92 of the one hundred volumes presented in 1784 by Louis XVI. Among the relics are the splendid desk and the ingeniously designed chair of Benjamin Franklin, and the famous "Rittenhouse orrery" constructed by David Rittenhouse in 1771. The Founders' Room not only ensures the proper preservation of these memorials of the past, but suggests the possibility of still more adequate provision, in a new building, for preservation and suitable display of rare books, archives, and other treasures.

Not until the last quarter of the nineteenth century did the size of the Library and the use made of its books begin to reach proportions comparable with the Library of today. Research, in the present-day sense, was in its infancy, and the demands made upon the Library by the Faculty were less extensive and less intensive than the demands made today by graduate students. As for the students in the undergraduate schools—well, "they had a book," to be conned as a text-book and supplemented by lectures; what more could they want? Until 1891 the Library of the University was housed in one room in College Hall, and although "the absolute necessity for a special building for the Library" had for some time been apparent it did not at first seem necessary that such a building should be designed exclusively, or even primarily, for Library purposes. "The time has come," said a committee of the Alumni in 1887, "when such a building is imperatively demanded [italics are ours], *especially* for all University Com-

mencements." "If this Hall is erected by the Alumni of all Departments, as is proposed, it will be a common meeting-ground, and will also afford an appropriate place where the various Alumni Societies and class organizations may have their annual reunions; and in it all Commencements and other University celebrations will be held."

The building that we now occupy was erected and opened for use in 1890, dedicated early in 1891, and was considered, at the time, one of the best-planned and best-equipped library buildings in America. For many years the second and third floors were used for museum purposes, and teas, receptions, and social gatherings of many kinds, including the Ivy Ball, were held in the "spacious, lofty Reading Room," but the building has long since outgrown such extraneous uses. In 1915 a new book stack was erected, with funds bequeathed by Dr. Louis A. Duhring. In 1922 the third floor was extended over the central portion of the Reading Room, the height of which had originally extended to the roof, and new reading rooms were thus provided. In 1924 a large addition to the building was erected on the Thirty-fourth street side, by the generosity of Mr. and Mrs. Arthur H. Lea and Miss Nina Lea. This not only houses the great library of Henry C. Lea, in exact reproduction of the library as it had been in the famous scholar's own house, but provides space for a reading room for periodicals and, in the basement, for the book-order and cataloging departments. In 1932 an addition was erected at the front of the building, under the bequest of Horace Howard Furness, Jr., to house the Furness Memorial Library of Shakespeareana. Notwithstanding these enlargements, the building has long been sadly insufficient, both in shelving capacity and in the seating capacity of its reading rooms. It is still more insufficient in provision of seminars, individual tables and study-rooms in the book-stack, and many other features which have come to be regarded as essentials in a university library.

The inadequacy of accommodations for readers has been caused by the tremendous increase in student enrollment, and the changes which have come about in methods of instruction and nature of assigned work. The college student can no longer be pictured wending his way to the class-room, with text-book under his arm. He must appear in a crowded reading room, extracting from a dozen books the material he needs on an assigned topic. Of many undergraduate courses it can be said, without exaggeration, that the students are required to do more work in the Library than was required forty years ago by the entire college curriculum. The overcrowded condition of the shelves is due, of course, to the constant—yet too slow—increase in size of our collections. Fifteen years ago we had approximately 534,000 volumes. Today there are more than 850,000. That this increase has not been reckless and unnecessary is indicated by comparison with other university libraries. Fifteen years ago our Library was sixth in size, among American universities; today it is ninth. Fifteen years ago we were fourteenth in the amount spent annually for books; today we are twentieth.

In the process of building up a collection of which the University may well be proud—for it not only ranks ninth in size, but easily stands among the foremost in general strength and in its rich holdings in many special fields—we have been immeasurably aided by the generosity of innumerable friends. In addition to the special collections large enough to constitute whole libraries—the Lea Library, the Furness Library, the Maria Hosmer Penniman Memorial Library of Education, and the Edgar Fahs Smith Memorial Library on the History of Chemistry, given and endowed by Mrs. Smith—many smaller collections of great value have come as gifts: the Curtis Collection of Franklin Imprints, gift of the Curtis Publishing Company in 1920; the collection on Dante, Petrarch, and Tasso, gift of Francis C. Macauley; the Rennert collection, purchased from a handsome endowment given by Mrs.

Sabin W. Colton, Jr.; the Walter Hatfield Library of Chemistry, established and maintained by the generosity of Henry Reed Hatfield; the collections in early American drama, built up in large part with funds given by Morris L. Clothier; the Godfrey F. Singer Memorial collection of eighteenth-century English fiction, gift in 1934 from Dr. Singer's parents, Mr. and Mrs. Jacob Singer. Among the larger endowments which have contributed to the constant strengthening of our resources in many fields are the Colton Fund; the Ritchie Fund, established by a bequest from Craig D. Ritchie; the J. B. Lippincott, the Isaac Wagner, and the Tobias Wagner funds; the J. Fithian Tatem Fund, established by Mrs. Tatem as a memorial to her husband; the "Class of 1891 Department of Arts Fund," established by Thomas Harris Powers in 1926 and recently increased by him, as noted elsewhere in this issue of the *Chronicle*.

Other individual donors of books and of money have been too numerous to mention here; yet particular acknowledgment must be made of the generosity of Dr. Charles W. Burr, who in 1932 supplemented his many previous gifts by presenting a collection of more than 19,000 volumes, and has continued to make frequent gifts of valuable books and of money. To his unlimited and always helpful interest in the Library (to which, in very large part, the foundation and the success of the Friends of the Library have been due), we owe more than can be expressed in words.

If the great libraries of the world continue unceasingly to enlarge their collections, what is to be the ultimate limit? Will they not eventually attain a size which will prohibit a continuance of the process? A positive answer to these questions must be left to some future generation. It is staggering, indeed, to contemplate the conditions which will prevail, one or two hundred years hence, at the Library of Congress, the New York Public Library, and other large libraries where space for shelving—and for readers, too—is already a prob-

lem presenting serious difficulties. But this is something about which we, at the University of Pennsylvania, need not worry now. It has been planned that the new building should provide a stack with a capacity of from two to two and a half million books. Even when our collections have attained that size, we shall not have enough books to serve all the needs of scholars, for no one library could ever hope to acquire everything which may be needed in every man's research; but to aspire to a collection of several million volumes, in the University of Pennsylvania, is by no means extravagant or visionary. Harvard now has nearly four million; Yale is approaching three million; Pennsylvania is still a long way from the first million. Publication of new books will never cease; acquisition of all of them, or of all the books of past centuries that are still important for scholars, will never be possible; but we must do the best we can. The reputation of a university depends very largely upon the excellence of its library.

Much, however, can be done toward postponing as long as possible the day when the difficulties of book-storage will have become insuperable. "Co-operation" has always been one of the most-used words in the vocabulary of librarians, and in recent years co-operative effort has been rapidly increasing along many lines: in cataloging; in bibliographic enterprises, "union lists" and union catalogs—among which the "Union Library Catalogue of Philadelphia and the Metropolitan Area" is the outstanding example; in co-ordination of purchase among neighboring institutions, to avoid unnecessary duplication of expensive books; and in the more extensive use of the system of inter-library loans. Along all these lines the years ahead of us will unquestionably see vastly further developments.

Most recent of all, among devices for adding to the resources of the scholar without imposing an impossible burden of cost, is the process of microphotography, whereby

books and manuscripts of such rarity that they could be purchased only at prohibitive cost, if at all, can be obtained on photographic film, and can be readily used by means of a projector. Filming of books, on a small scale, has been going on for several years past, and one project of great magnitude is now in process. This is the filming of all books printed in English before the year 1550; an enterprise which would not have been possible without the co-operation of many libraries abroad in permitting the films to be made, and of many American libraries in subscribing to the service. As one of the subscribers to the project, the Library of the University of Pennsylvania will within three or four years be able to make available several thousand books, on film, which at present can be seen only by going to England. More than one hundred of the films have already been received and are now available for convenient use, as pictured in our frontispiece, which shows a graduate student "turning the page" as he reads a rare book of the sixteenth century. We have also already acquired quite a number of films of books or manuscripts, made by Faculty members or graduate students whose research has taken them to foreign libraries, and who have deposited their films with the Library for use by others who may at some time need to consult the same works.

A recent acquisition of this sort, procured for us by Dr. Crawford, has been the collection of rare Spanish poetry of the sixteenth and seventeenth centuries, amounting to approximately four thousand folio pages preserved at the British Museum, which has been microfilmed in whole or in part. Of this collection Dr. Crawford says: "It includes a little-known sixteenth-century manuscript of a Spanish translation of Petrarch's sonnets, and nineteen exceedingly rare works of Spanish poets of the sixteenth and early seventeenth centuries, such as Vicente Espinel, Gregorio Silvestre, Diego Ramirez Pagan, *Segunda parte del Romancero General* (a unique copy), the *Obras* of Juan de la Cueva, and a very rare Spanish

translation of Petrarch's verses by Salomon Usque. By the addition of this collection of microfilms, the University Library has better facilities than any other library in this country for the study of Spanish poetry of the sixteenth and seventeenth centuries."

But the Library of the University is also the Library of a college—of all the undergraduate schools—and the needs of professors and graduate students for materials of research must not overshadow the needs—educational and cultural—of the less mature students. For many years past the increasing inadequacy of our building has caused an unavoidable encroachment upon this important phase of our work. Many graduates of twenty or more years ago have told us of the pleasure, the inspiration, the profit, which they derived from a small collection of general literature, accessible to them in two or three alcoves of the reading room. The space in those alcoves has long been usurped by the growing collection of bibliographies and specialized reference sources, imperatively needed for advanced research but of no interest to the undergraduate; and many classes have now matriculated, pursued their course, and graduated, without having direct access, on open shelves, to any books except the reference collection.

This is a condition which the new building should remedy. We need a building which will not only make ample provision of seminars, individual studies, and other requirements of scholarly research, but will also enable us to serve more efficiently the needs of the undergraduates. Some of them are potential scholars of the future, and it is in their undergraduate days that they must acquire preliminary training and experience in the fundamentals of research method, in the use of at least the most essential sources and bibliographic tools. *All* of them should acquire at least enough of this training to enable them to hold their own, in later life, with competitors who have been thus trained; for research is no longer confined

to the seclusion of a professor's study, but has invaded every field of industrial and commercial life. Every undergraduate, too, should have full opportunity to acquire a knowledge and appreciation of books for their cultural value; to *feel* what Carlyle meant when he wrote: "In Books lies the *soul* of the whole Past Time; the articulate audible voice of the Past, when the body and material substance of it has altogether vanished like a dream. . . . All that Mankind has done, thought, gained or been: it is lying as in magic preservation in the pages of Books. They are the chosen possession of men."

RECORDS OF '87 C

By Edith Hartwell
Executive Secretary of the Library

Probably the most complete record of any class in the College came to the University Library on Alumni Day, 1937, when the Class of 1887 College assembled for a few minutes in the main reading room of the Library while the Secretary of '87, Dr. Witmer Stone, presented to the Librarian four gigantic volumes. Dr. Stone in presenting the volumes told briefly how he, himself, over a period of many years, had collected much of the material. There must have been hundreds of items when he first assembled them and presented them in a bound volume to the class at the twenty-third winter reunion, February 5, 1910. The class promptly voted him an expression of thanks for his efforts and decided that any one who had done so much toward keeping such records should be made the permanent custodian of them, and they therefore returned the books to him for preservation, since which time the other three volumes have been assembled and bound.

In Mr. Stone's dedication *"To the Class of '87" he* states: "Certain documents lacking in my collection have been supplied by Ashbrook, Cowperthwait, Brock, Dunn, Latta and Somers Smith." The general contents of the volumes are perhaps best described in the inscription on the title page of Vol. 1: "The '87 Scrap Book and Minute Book. A collection of documents, clippings, etc., relative to the four undergraduate years of the College class of '87, together with the Minutes of the various Reunions of the Class and the Documents and Manuscripts relating thereto. *'Haec olim meminisse juvabit'* 1883-1909."

A closer inspection of the volumes reveals the fact that not only great and important happenings are here recorded but such items as the "first press notice of '87" from the *Evening Bulletin,* June, 1883: "The Spring examinations of the

University of Pennsylvania have been concluded and 141 new students admitted, who will figure as the Freshman class when the Fall session begins;" and notes from the *University Magazine:* " '87 now possesses a Bicycle club, a Cricket, Foot Ball and Base Ball Team, a Racket club, a Gun club, a Hare and Hounds club and a Tennis club." "The Freshmen have become very pugnacious, and are getting rid of their superfluous 'freshness' by means of cane rushes, corner fights and other such amusements."

Various activities during Sophomore, Junior and Senior years are represented by dance programs, examination papers, tickets for athletic contests, "cremation" exercises, spring sports, etc., until Class Day and Commencement are reached, when not only the usual programs, pictures, and press notices, are given, but also the original manuscript of the *Valedictory of the Class of '87* delivered by George Wharton Pepper, 8 June 1887.

Class reunions to the number of 82 have been held and are faithfully recorded in these volumes, showing how prophetic were the parting words to '87 from the "Pennsylvanian," inserted by Mr. Stone under the Commencement program: "The University has graduated this year the largest number of Bachelor of Arts that has ever left her roof at one time. '87 has been a great and solid class, and has left traces of its worth which shall be ineffaceable by time."

A RARE COPY OF BAYḌĀWĪ'S COMMENTARY

By MUHAMMED A. SIMSAR

The William Camac Memorial Collection of Arabic and Hebrew manuscripts, which was presented to the University Library in 1902, contains a rare and exquisite copy of the well-known commentary on the Qur'ān, the "Anwār al-Tanzīl wa Asrār al-Ta'wīl," or "The Lights of Revelation and the Mysteries of Interpretation," by Bayḍāwī.

This manuscript, bound in two small volumes, consists of 673 folios of which the written surfaces measure 5 x 2¾ inches. The writing is in small Naskh style and does full credit to its scribe. In spite of the fact that some folios have been slightly damaged by moisture and wormholes, the manuscript is complete and may be considered as a good specimen of the art of calligraphy and bookbinding of its period. The damages, which have been very skillfully repaired with tissue paper, are mostly in the first volume, and do not in any way impair the beauty of the copy. The paper on which the manuscript is written is a thin paper of local make with a yellowish hue.

Both volumes have been bound in Persian flap-binding of gilt-stamped morocco. The exterior of the covers bears gilded patterns consisting of a large medallion with interlacing design of double pendants and corner angles, and a border of gilt framing the field. The interior of the covers is of plain red morocco with black borders. The flap-covers match the design of the space which they cover. The two volumes are slightly different in size; they measure 7⅜ x 4½ inches and 7½ x 4½ inches respectively.

The margins of the pages contain copious grammatical notes and references in two different hands in Naskh and Dīwānī styles of writing; the sources of the notes have in most cases been indicated. These notes consist mainly of quotations from the Kashshāf and Mu'ajjam of Zamakhsharī,

the Naẓm al Kalām, the Ikhwān al-Ṣafā, and from unnamed works of Abū Naṣr Farāhī. The two opening pages of the first volume contain blank spaces originally intended for illuminations. The verses from the Qur'ān and the title of the sūrahs, or chapters of the Qur'ān, are written in red ink wherever they occur. Indexes, added to both volumes at a later date, indicate that the first volume contains the first sixteen and the second the remaining ninety-eight chapters of the Qur'ān.

In most copies of religious works the copyists prefer not to disclose their identity. The scribe of these volumes, the quality of whose handwriting reveals his artistic skill, through modesty has refrained from signing his name to the colophons. The uniformity and the evenness of the lines in both volumes, however, indicate that they were both written by the same skilled hand. Fortunately there are in the manuscript autographs and seals of some of its former owners, which give a certain amount of information on its origin and history.

On folio 317a an autograph of a former owner reads: "I finished reading this volume from beginning to end, I Tāj al-Dīn Ḥasan al-Iṣbahānī (= a native of Isfahan)—May God forgive my sins." The autograph of this same person appears also on folio 673a. The front flyleaf of the second volume contains the signature and the seal impression of another owner, Muḥammad Shukrī. His seal bears the date 1247 of the Hijra, or 1831 A.D. The same seal and signature have been affixed on the lower left corner of folio 673b. The name in both places has been written in the Riq'ah'ī style, which until recently was a very common form of writing in Turkey. Folio 673a contains the signature and the seal of "Walī, son of Mīrzā Muḥammad Tāj al-Dīn 'Alī al-Iṣbahānī." This person was no doubt related to the first owner Tāj al-Dīn Ḥasan, whose name has been mentioned above. The date 1057 of the Hijra, or 1647 A.D., appear before Wali's name. On the same folio the name of another owner, Qara

'Alūlī, son of Muḥammad Bahā' al-Dīn, and the date 1074 of the Hijra, or 1663 A.D., have been set. On the upper right corner of folio 673b the impression of a large circular seal reads: "Sayyid 'Alī al-Marandī (= a native of Marand), slave of 'Ālamgīr Pādishāh." 'Ālamgīr was the title of Awrangzīb the Emperor of India, who ruled 1658-1707 A.D. In addition, at least twenty-eight folios bear this formula: "Bequest to the Mosque of Aqṣā." This is invariably written in Riq'ah'ī style and has a close resemblance to the handwriting of Muḥammad Shukrī, whose signature and seal, as mentioned, appear on the front flyleaf of the second volume and on folio 673b.

From these seals and signatures it may be safely concluded that the manuscript was transcribed in Iran, perhaps in Isfahan, at least fifty years before it became the property of the Iṣbahānī family. Later it changed hands and found its way to India, where it came into the possession of Sayyid 'Alī, probably a courtier of Awrangzīb. Thence it was brought to Turkey, possibly to Jerusalem, where it was acquired by Muḥammad Shukrī, who decided to donate the two volumes to the Mosque of Aqṣā, but who either could not fulfill his wish or changed his mind and sold them.

Although there are numerous commentaries on the Qur'ān, that of Bayḍāwī still remains unsurpassed. This work, which is held in great reverence by the Muslims, analyzes the contents of the Qur'ān and explains each passage according to the rules of "the law and the tradition." It determines by careful study the origin, history, state, place, and time of revelation of each sūrah and indicates whether the passages contained in them are to be taken in the literal or in the figurative sense. The passages that are distinguished as literal are clear and easy to understand. These are regarded as the fundamental part of the Qur'ān and contain its principal doctrines and precepts. The obscure passages, those which are

in allegorical or metaphorical style, are always fully interpreted by Bayḍāwī.

Baydāwī, whose full name was Qāḍī Nāṣir al-Dīn Abū Sa'īd 'Abd-āllāh b. 'Omar, was a native of Fārs, in Iran, but the exact date of his birth is unknown. His father was a Qāḍī al-Quḍāt, or Chief Justice, in Shiraz under the Atābek Abū Bakr b. Sa'd b. Zangī, the patron of Sa'dī, the well-known poet of Iran. After his father's death Bayḍāwī held the same office. He derived his surname from al-Bayḍā, or the White, which was the Arabic name of a place in Fārs, so named after a conspicuous Turbet-i-Safīd, or White Tomb. The Anwār, Bayḍāwī's famous commentary of which we are speaking, was written in Arabic. He also wrote a history in Persian entitled the "Niẓām al-Tawārīkh," or the "Order of Histories," which contains an outline of general history from the time of Adam down to the author's own days. Among his other works mentioned by Ḥamd-āllāh Mustawfī, a contemporary writer, are the Minhāj al-Wuṣūl, Ghāyat al-Qaṣwā, Tawāli' al-Anwār, and Miṣbāḥ al-Arwāḥ. There is some controversy about the exact date of Bayḍāwī's death. According to the Turkish bibliographer Ḥājjī Khalifah, he migrated from Shiraz to Tabriz and died there in 1286 A.D. The Kitāb al-Aqālīm, however, which contains an account of his life, places his death at 1316 A.D.

The Anwār was edited in two volumes by H. O. Fleischer in Leipzig 1846-48. It was printed also in Istanbul in three volumes in 1870. An English translation of the part of the Anwār which contains the commentary on the third sūrah, was published with explanatory notes in London, in 1894, by D. S. Margoliouth under the title "Chrestomathia Baidawiana." There are numerous critical works on the Anwār in Arabic and in Persian, some of which have been printed in the Orient.

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ROSENBACH FOUNDATION LECTURES

A series of three lectures on the A. S. W. Rosenbach Foundation will be delivered, on the dates mentioned below, by Dr. Randolph G. Adams, Librarian of the William L. Clements Library of American History at the University of Michigan. The topic chosen for the series is "Three Great Americanists," and the lectures will be:

January 18, 1938 Henry Harrisse, *Bibliographer*
February 1, 1938 George Brinley, *Book collector*
February 15, 1938 Thomas Jefferson, *Librarian*

All the lectures will be given at 4 P. M. in the auditorium of Houston Hall.

Dr. Adams, who holds the Rosenbach Fellowship in Bibliography for 1937-'38, is a graduate of the University (A.B., 1914 and Ph.D., 1920) and a former member of the Faculty in the Department of History. He is widely known among historians and bibliographers. Among his published writings are *Political Ideas of the American Revolution* (1923); *A History of American Foreign Policy* (1924); *Passports Printed by Benjamin Franklin* (1925); and *A Gateway to American History* (1927).

HOLINSHED'S CHRONICLES

By Dr. Felix E. Schelling

There are few popular errors wider of the mark than the notion that the age of Queen Elizabeth was a rude and unlettered one. The conditions, social and intellectual, that begot Shakespeare and the scores of lesser dramatists and poets who measurably did what he did superlatively well; the conditions that begot in Bacon the spirit of a new inquiry, in Spenser an ideality and sense of beauty that reaches beyond—these things preclude such a misconception. Moreover, the age was bookish to a degree little realized except by those who have occasion to delve into its lesser literature and it was, too, an age of great projects, in larger things, as we know, but even in such matters as the publication of books. For example, one Reginald Wolfe, a printer, who in some wise seems to have had the MSS. of John Leland, "father of English antiquaries," at his command, conceived the idea of a magnificently compendious combination of all history and all cosmography, in which should figure a description and account of every country, city, and people in the known world, illustrated with elaborate maps and otherwise embellished. And he actually set to work on this stupendous undertaking; but, dying prematurely, in 1573, when Shakespeare was a lad of nine, the project in its completeness came to naught. But progress had been made in Wolfe's ideas. For, in 1577, under other publishers, appeared "The Chronicles of England, Scotland and Ireland," of which the chief compiler was Ralf or Raphael Holinshed, assisted by William Harrison, a Canon of Windsor and a man of wit and observation, and Richard Stanyhurst, a somewhat eccentric Irish scholar who was responsible for the portions of the work dealing with his native land. This was but a minor part of Wolfe's big plan, and to what degree a departure from it we do not know; but Holinshed's *Chronicle,* as it soon came

to be known, immediately took its place in the long and honorable list of works of its kind, extended histories of England and the other British Isles—Hall, Grafton, Stow, and the rest—beginning with the *Chronicle* of Fabyan, first to appear in 1616, and continuing, in successive editions and additions, far into later Stuart times.

A beautiful copy of this rare and interesting work of Holinshed lies before me, the generous gift of that munificent giver of books to the University Library, that best of our friends, Dr. Charles W. Burr. The title of volume I reads:

> The Firste volume of the *Chronicles of England,* Scotlande, and Irelande. Conteyning, the description and Chronicles of England, from the first inhabiting unto the conquest. The description and Chronicles of Scotland, from the first originall of the Scottes nation, till the yeare of our Lorde, 1571. The description and Chronicles of Irelande, likewise from the firste originall of that Nation, untill the yeare 1547. *Faithfully gathered and set forth,* by Raphaell Holinshed. At London. Imprinted for George Bishop. God Save the Queene. 1577.

The date, somewhat unusually, appears at the top of the page; and, for the sake of completeness, I may add that this volume contains the interesting folding map of Edinburgh, though half of it is cleverly in facsimile reproduction by that master of the craft of restoring old books, John Harris. Volume 2 ("Imprinted for Lucas Harison") continues the Chronicles of England to the year 1577.

A feature of this, the first edition of Holinshed, is the curious woodcuts of battles, tournaments, sieges, receptions by kings, and the like, each and all of them—I should say hardly above a score—in the costumes and armor of counsellors, kings, knights, soldiers, of a time closely contemporary with the date of publication. This score of woodcuts, repeated, as occasion demands, again and again, does equal duty in illustration of the times when Boadicea fought against the Romans, for Henry V, at Agincourt, or for any other period. Before you turn far into the pages of this fine

old book you may add to your other pleasures that of familiarity as you welcome again and again those quaint old woodcuts, in their recurrence as at last well-acquainted friends.

A bookseller's note, which appears to have become a part of the description of this edition of Holinshed, I know not how long ago, contains the words "sometimes called the Shakespeare Edition." This is not the case, as is well shown by Boswell-Stone in his *Shakspere's Holinshed*, in which (placing in parallel certain passages of this edition and the second, that of 1587, wherein there are variant readings of material unquestionably used by Shakespeare in his historical plays) the test proves in every case by word and turn of phrase that it was this later edition that Shakespeare used for his source. But this is no impairment of the value of the earlier edition; for that of 1587 is for itself a less interesting volume, sophisticated and modernized in several particulars, as was the custom (note the Shakespeare successive folios and the collected Spenser of 1611, for examples), and devoid of the woodcuts of which I have spoken above. There are also excisions in this second edition, demanded for political reasons by the Privy Council, an interesting matter which, however, does not concern us here.

Shakespeare, it seems necessary to repeat again and again, was emphatically not a reading man. He was not a man of books, like Raleigh or Spenser, to say nothing of such scholars as Bacon and Jonson. The materials for his plays therefore did not assume in his mind a harmonious digested background, so to speak, out of which memory might cull at will the material necessary for a given purpose. Hence we can trace his sources with comparative ease, for he went to them definitely and deliberately when he wanted the matter in question. There were less than half a dozen books of which you may say that they were permanently in Shakespeare's library. There was first and foremost the Bible, which he had at his

fingers' ends above any other one book, clearly a matter of his bringing up in an age where people read the Bible and disputed about it. If any one would know the popularity of the Bible in Old England let him turn to the dozen columns, representing more than three hundred items listed as printed Bibles, Latin, English and Welsh, though overwhelmingly English, in *The Short-Title Catalogue of Books printed in England, Scotland and Ireland - - - - 1475-1640.* When Shakespeare wanted classical history for *Julius Caesar* or *Antony and Cleopatra* he went to North's English translation of the *Parallel Lives* of Plutarch, 1579, and many editions later. He also remembered and used again and again when needed, mainly in recollection, Ovid's *Metamorphoses,* a delightful old story-book which was then used as a text in contemporary Grammar Schools. The best argument for Shakespeare's attendance as a student at the Stratford Grammar School is the circumstance, as lately proved, that he knew his Ovid at first hand in the Latin and not through the intervention of any translation into English. To continue the catalogue of Shakespeare's library, when he wanted romantic fiction for *Romeo and Juliet* or *Othello,* he went to the most popular of a dozen collections of short stories—yes, short stories were not invented yesterday, or in America—and this was Painter's *Palace of Pleasure,* first printed when the dramatist was a year old, and three or four times within his lifetime thereafter. And lastly, though perhaps earliest in use, most of the material which he employed in his nine plays on English history came to him directly, or indirectly, from Holinshed's *Chronicles,* to which we may refer *Macbeth* and bits of *Cymbeline,* at least. When I say "or indirectly," I remember that Shakespeare always went first to a play, if he could find one, for his source; witness *King John* and *Henry IV* and *Henry V.* But even allowing for this, the Shakespearean source for English history is mainly Holinshed.

And when we say the source, what do we mean? I take it we mean merely the facts of the story, always to be manipulated at need to a greater dramatic harmony and organism that transmutes them into artistic verities. What matters it what clay the artist uses if he manipulate a clod of earth into an artistic entity? Some of Shakespeare's material was little more than clay; and perhaps we shall have to include the pedestrian Holinshed, though not racy and delightful William Harrison who wrote the "Description of England" prefixed to the *Chronicle*, in this category. But even when Shakespeare used the gold of Petrarch, he made it more precious.

HURLBURT MEMORIAL FRENCH COLLECTION

By Dr. H. U. Forest

The Friends of the Library will be happy to learn that the Romance Seminar is soon to have added to it an important collection of books on the French theatre. Mrs. Helen Anderson Hurlburt has most generously presented to the University the magnificent library of her husband, Professor Albert Francis Hurlburt, who died suddenly on December 19, 1936. This collection is composed of more than 1200 volumes. However, its value lies less in the number of volumes than in the discretion displayed in their choice. It is the library of a cultured man who does not buy books to fill the shelves of his living room, but rather for use as tools in his work and to keep informed of the progress made in the special field to which he is devoting himself.

Professor Hurlburt, of French extraction on his mother's side, became interested in modern languages at an early age. At Harvard University where he did brilliant work, he not only improved his knowledge of French, which was for him a second mother tongue as it were, but he devoted himself to the study of Provençal, Portuguese, Spanish and Italian, and general Romance philology. But he did not continue this work in linguistics; the French theatre was his greatest interest and he began while still in college to specialize in this field. An excellent actor, he loved to recall that at the University of Michigan, where he did his first teaching, he himself took rôles in French plays in which he was helped by his colleagues and friends. Later at the University of Pennsylvania, he successfully managed the plays of the French Club for many years.

From the time of his appointment as Assistant Professor of Romance Languages at the University of Pennsylvania in 1918 until the time of his death, his major interest was the

French theatre. Therefore, except for a few books of general culture, masterpieces of Italian, German, Spanish and Latin literatures, the collection is composed especially of French plays, sources of these plays, and the best critical works on the French theatre in general and on certain great writers in particular. Our students will now be able to find on the shelves of the Romance Seminar most of the books necessary for their courses on the French drama.

It is naturally the great writers that are best represented. Let us mention first three good editions of Corneille, the classic author of Professor Hurlburt's preference; three editions of Molière; and an excellent edition of Racine (1797). Playwrights of the second rank are also represented: Thomas Corneille, Rotrou, Scarron, Quinault, etc. The collection of the seventeenth century contains a large number of rare works which would be very hard to find today; for example, the dramatic works of Edmond Boursault in four volumes (1725), those of M. A. Legrand in four volumes (1770), those of the Montfleurys (father and son) in four volumes (1775), those of Baron (two-volume edition of 1736), who was a member of Molière's troupe. It might be pointed out that for the seventeenth and eighteenth centuries, followers of the drama will be able to find a wealth of information in the *Répertoire du théâtre français ou recueil des tragédies et comédies restées au théâtre depuis Rotrou jusqu'en 1900* (23 volumes).

In the eighteenth century, the tragedy as an important literary genre was on the decline. Few works deserve special mention. However, the Hurlburt collection contains a rare edition in nine volumes of the plays of Voltaire published at Geneva during the lifetime of the author (1776) and an edition of the plays of Crébillon in two volumes (1824). The development of the comedy was more significant than that of the tragedy in this period. And we find many successors of

Molière represented, such as Regnard, Dancourt (rare edition of 1760 in twelve volumes), Gresset, and Destouches (rare edition of 1716). Let us point out a good edition of the complete works of Piron in seven volumes (1777); a rare edition of the complete works of Saint-Foix in six volumes (1778), and finally the plays of M. de Boissy in nine volumes (1738).

The eighteenth century is a period of transition. About the middle of the century (1757) in his *Entretiens sur le fils naturel,* Diderot formulated the theory of the *drame bourgeois.* He himself tried to apply his ideas in his two most important plays, *Le fils naturel* (or *les Epreuves de la vertu*) and the *Père de famille.* Professor Hurlburt had the original editions of these two plays, and all the plays of Diderot in a very valuable edition of 1769. A beautiful edition of the works of Nivelle de la Chaussée of 1762 (five volumes) is also noteworthy. In the eighteenth century considerable interest developed for the English stage. Voltaire was the first to make Shakespeare known in France and Ducis translated him later, but with the greatest caution. An edition of the works of this timid translator is found also among the books of Professor Hurlburt (three volumes, 1819).

At the beginning of the nineteenth century, the French theatre declined rapidly. Let us point out merely the works of M. J. Chenier (three volumes, 1818), Andrieux (four volumes, 1818), Alexandre Duval (nine volumes, 1822), the *comédies historiques* of Népomucène Lemercier (1828). The works of Pixérécourt, who is considered a forerunner of the modern drama in France, are almost complete in a very fine edition of 1841, with an introduction by Charles Nodier. The Romanticists, Hugo, de Vigny, and de Musset, are naturally well represented. An edition of the complete works of Alexandre Dumas of 1934 is especially interesting, and an edition of Scribe in forty-two volumes is very valuable. In the period

of realism, in addition to the complete works of Augier and of Dumas *fils,* the chief works of Ponsard, the representative of the school of good sense, and works of Sardou and of Pailleron, we might mention a fine edition in ten volumes of the works of Labiche and a fine edition of the comedies of Madame de Girardin.

The classic and the romantic theatre both interested Professor Hurlburt but he was chiefly interested in the contemporary theatre. He kept himself informed about everything that appeared and it seems that no important work is missing in his collection. It is for this period especially that his choice of books will be an invaluable guide for the student. It is often difficult for the student and for the uninformed theatre-goer to be able to distinguish among the almost countless works of contemporary dramatists those that are worth reading and studying. The library of Professor Hurlburt is composed not only of plays that appeared in the *Petite Illustration,* which ordinarily is a fairly safe guide, but also of dramas and comedies of almost all dramatic writers considered by critics to be in the front rank. I shall merely point out an *édition de luxe* of the works of Rostand, all the plays of Becque (a fine edition of three volumes), Paul Hervieu, Maurice Donnay, Jules Lemaître, Bataille, etc., etc., and the most important plays of Brieux, Porto-Riche, Flers et Caillavet, Lavedan, Alfred Capus, Bernstein, Geraldy, Sacha Guitry, Maeterlinck, Claudel, etc., etc.

I cannot close this brief enumeration of the most interesting works of the collection without mentioning a fine rare edition of the comedies of Plautus of 1669, one of the first editions of the *Caractères* of La Bruyère, a beautiful illustrated edition of the *Fables* of La Fontaine, and especially the important group of works on Villon. Professor Hurlburt had been interested for a long time in the great poet of the fifteenth century. He gave a course on Villon every few years and

found in it an opportunity to apply his linguistic training. Of Villon he not only possessed the best modern popular editions; for example, those of Larousse, Delarue, Flammarion and of the "scripta manent", but also the remarkable edition with commentaries of Louis Thuasne, the edition of Hermann Paul decorated with beautiful wood cuts, and even a photograph of the manuscripts of Villon.

I have been able to point out here only a limited number of the interesting and rare works that the library of Professor Hurlburt contains. I have said nothing, for example, of critical works. As a matter of fact, they are fewer in number than the plays, although they are well chosen. As to the plays, I repeat, no French play written in the last four centuries that is worth reading is lacking. We hope that this magnificent collection will be further enriched and kept up-to-date. The student as well as the specialist will find here extremely valuable instruments of work, which it is often difficult to obtain abroad.

Thanks to the generosity of Mrs. Helen Anderson Hurlburt the memory of her husband will remain alive among us. This collection will be useful to the many students who knew and esteemed Professor Hurlburt and will make it possible for others to carry on the work that he accomplished with so much devotion.

PHILOLOGICAL SOCIETY OF 1807

By C. Seymour Thompson

Among the papers in the Library's archives relating to the early history of the University are incomplete records of a society which flourished in the College in 1807 and for several years later. The name of the society is not mentioned in the original document, which is written on both sides of fifteen loose sheets of legal-size paper, but the last page is inscribed: "Proceedings and Constitution of the Philogical [*sic*] Society of the University of Pennsa. Found among A. S. Coxe Esq's papers after his death." The members seem to have regarded philology, not as the science of linguistics but, in the earlier sense, as "love of learning;" or perhaps—some of the topics chosen for discussion might suggest—under a secondary definition of the word as "fondness for talk," although this would seem to disparage the commendable efforts of the students to train their minds and their voices for public speaking. The Philological Society antedated by six years the still-flourishing Philomathean, and was among the earliest of the literary and debating societies so prominent in American colleges in the first half of the nineteenth century.

The sheet containing the society's constitution was apparently followed by a sheet which has been lost, for the minutes now in our possession begin with the fourth meeting. The ninth meeting, which was the first for which a date is given, was held Saturday, April 11, 1807. Figuring back from this date, and noting that the first five meetings were held on Thursdays, we may assume that it was on February 12, 1807, that the Philological Society was organized by adoption of the following constitution.

Article 1st

When the society shall have met and called the roll the members shall proceed to business in the following order. (1) There shall be

either an oration (composed for the occasion or taken from approved authors) delivered, or a peice [*sic*] of composition read by that member whose turn it is. (2) Immediately after the oration shall have been delivered, and those criticisms which any member may choose to make shall have been finished, a discussion upon any subject which has been proposed at the last meeting and entered in the minutes, shall be made.

Article 2nd

Every member who neglects having his oration or peice of composition in his turn shall be liable to a fine of one eighth of a Dollar.

Article 3d

The times of meeting shall be every Thursday evening at half after 6 oClock.

Article 4th

No person shall be admitted without the free consent of the whole society and no member can be expelled without the consent of all the members.

Article 5th

All subjects relating to religion or politics shall on no account be introduced into the Society.

Article 6th

A president and secretary shall be elected every fourth meeting.

Article 7th

The secretary shall keep minutes of all the proceedings of the society.

Article 8th

Any member who shall come half an hour after the roll is called shall be liable to a fine of one sixteenth of a Dollar.

This constitution seems to have been found unsatisfactory, for at the fifth meeting a committee was appointed "to frame a new constitution and code of Laws," and these were adopted at the seventh meeting, but were not inserted in the minutes.

In July, after the twenty-fourth meeting, the society voted to adjourn until September "on account of the vacation and heat of the weather." The last meeting reported in our fragmentary records is the thirty-third, held November 7, 1807, but the minutes give no hint of waning interest. The list of members, so far as it can be reconstructed from these records, included five men of the class of 1807, eleven of 1808, and one man whose name we do not find in any of the University records. This was "G. M. Dallas"—presumably

George Mifflin Dallas, son of the University's distinguished trustee Alexander J. Dallas, and later United States Senator, Vice-President, and ambassador, who entered Princeton as a freshman in May, 1807, and graduated there with the class of 1810.

The organization of the society was simple and democratic. Its only officers were the president and the secretary (who served also as treasurer). At the last meeting of which we have a record the members were assessed 37½ cents each for purchase of a quarter of a cord of wood which had been authorized at the preceding meeting, but in general the necessary expenses seem to have been met by "contributions," collected at each meeting, and by fines. These were imposed for unexcused absence, for tardiness, for unexcused failure to meet an assignment to read a composition or deliver an oration, and sometimes for unseemly conduct, for meetings were not always marked by harmony and decorum. One member was fined 1/16 of a dollar for interrupting a speaker; another was charged the same amount "for misbehaviour;" and a former secretary was fined ¼ of a dollar "for neglect of duty." At the fifteenth meeting a new by-law was adopted: "No member shall on any occasion whatever use any epithet derogatory to another without being liable to a fine of 12½ cents," but how much the treasury profited by this does not appear. Several meetings later the by-law was amended by substituting for "epithet" the word "expression;" suggesting that a dispute over definition had arisen, and that it was thought an epithet by any other name would be as bad.

For a short time the society enjoyed the favor of "patrons," apparently drafted from the faculty, but whether they assisted financially is not known, and their countenance was withdrawn at an early date because of a dissension which might easily have wrecked the young society. It came about in this manner. At the tenth meeting one of the members

"delivered an oration entitled 'Satan's address to the sun'." How effectively he declaimed is evidenced by four lines of verse, most inappropriately written across the top of the first page of the minutes, immediately above the society's constitution:

> Farewell happy fields!
> Where joy forever dwells, Hail horrors hail!
> And thou profoundest hell receive
> Thy new possessor.

We may easily guess that this slightly inaccurate quotation was written here during the tenth meeting by the secretary, who was so stirred by these words of Satan that he wanted to remember them; and having no other paper at hand he turned to the first page of his minutes and there inscribed them as accurately as he could recall them. Unfortunately, the budding orator not only thrilled his audience by his eloquence, but was himself inflamed, apparently, by his ill-chosen theme and by surcharged emotions aroused by his effort. A spirit of defiant rebellion took possession of him, appropriate to the lines he had all too well declaimed, but inappropriate to time and place. Later in the evening he "was fined twice for misbehaviour, and afterwards continuing his scandalous conduct he was unanimously expelled, all the members being present."

This, however, was but the beginning of trouble. At the following meeting, the secretary recorded:

"The business relating to a libel written by [the expelled member] on the Society, was considered. A circular letter was then handed to the Sec. by a member, directed to the Patrons, informing them of it. The Sec. was directed to read and it was unanimously agreed to adopt, and send it to the Patrons."

At the same meeting a committee was appointed "to frame an address to the Provost [Dr. John McDowell], requesting him to become a patron of the Society," and this committee was delegated also "to inform Mr. Wylie of ——'s

expulsion." [Dr. Samuel B. Wylie, who became Provost of the University in 1834.] Two weeks later the committee reported that Dr. McDowell had granted the request, but in the meantime the storm had broken, and there seems to have been a feeling that the Provost might already have regretted his acceptance, for the committee was instructed to wait upon him "to ask him whether he still considered himself as a patron of this Society, after the other professors having renounced their patronage." This mission, however, was not executed, for after the committee had twice reported that they had not yet been able to see Dr. McDowell it was "judged that there was no necessity" for them to call again.

Among the classics of eloquence that were chosen for the weekly orations which the constitution required were: Cicero against Verres; Hannibal to Scipio Africanus; Othello's address to the Senate of Venice; Joel Barlow's address on the anniversary of the Declaration of Independence; Brutus' oration on Caesar's death; Cicero for Milo; Cicero against "Cataline;" Hannibal to his soldiers; and Hamlet's soliloquy on Death. The amended constitution seems to have required an original composition to be presented at each meeting, in addition to a selection from an "approved author," and it was customary for each newly installed president to deliver "an address to the Society," but the titles of only five of these original efforts are given: "The Necessity of a Classical Education," by A. S. Coxe; "On Study," by C. S. Coxe; and three presidential addresses: "A Popular Assembly" (Jonathan B. Smith); "An Oration on History (Thomas F. Pleasants); and "On the Loss of Time in Frivolous Amusement and Idleness" (A. S. Coxe, who seems to have been one of the most consistently active members).

Perhaps chief interest in the proceedings of the society lies in the subjects chosen for debate. Among these were:

Whether Duelling be founded on the laws of honour and justice or not?

Is the City Life preferable to the Rural?

Are women inferior to men by nature or education?

Ought we to sacrifice private duty for public good?

Is the practice of retaining fellow creatures in slavery consistent with the laws of Good Government?

Which is most conducive to the happiness of mankind, a state of nature or of civilized life?

Which is the better member of society, the miser or the spendthrift?

Which is the better situation for a seminary of Learning, the country or the city?

Whether commerce is more advantageous to a Republic than agriculture?

Which is the most productive of evil Consequents—Procrastination or Precipitation?

Not until the sixteenth meeting did it become customary to render a decision on the questions debated. The first topic thus put to a vote was "In what consists the Summum Bonum?" Nine members agreed that it is Virtue. One thought it "Friendship;" another "the contemplation of the Deity and his works, combined with virtuous action through a prosperous life;" another "the delights which arise from the right exercise of our moral force and from the approbation of conscience."

"Bellum aliquod justum sit jure naturae?" was decided in the affirmative by a vote of five to one.

"Civium innocentem liceat hosti tradere evitetur imminens Reipublicae mina?" This query the secretary kindly rendered into English: "Ought an innocent citizen to be delivered up to save the republic from an impending danger?" The cause of patriotism won the decision by a vote of four to three.

"Are riches more productive of evil than good?" Four said yes; three said no.

"Is it prudent in any nation to trust more to commerce than to agriculture?" Four voted in the negative, and only one in the affirmative.

"If a man were to be overset in a river together with his mother, amiable wife, and dear son, and could save but one, which ought he to save?" Two members declined to vote on this delicate question. Three voted for the wife's rescue and two for the mother's. The son was abandoned to his fate.

"Is the knowledge of languages necessary to constitute a Scholar?" The tradition of classical education was upheld by three affirmative votes against two in the negative.

And after due deliberation on the question "Whether the mind always thinks," the members present were equally divided by a vote of three who maintained that it does and three who apparently thought there are at least occasional lapses.

So far as we have been able to ascertain, these incomplete minutes are the only record of the Philological Society which has been preserved, with exception of the following letter:

To the Trustees of the University of Pennsylvania;

Gentlemen:

A Society of young men, principally Alumni of the University, have for some time past met, for the discussion of literary subjects, in the Northeastern room of your building. They are now informed that the faculty doubt their power to allow the rooms to be used for purposes foreign to their destination. But as the Philological society is instituted for the promotion of science and to improve its members in practical logic, and as, with the exception of two or three, the members have taken their degrees at the University, they take the liberty of requesting the permission of the board of Trustees to continue the meetings in the room before mentioned.

With much respect

Benjamin Chew, Jr. } on behalf of
and Jonathan Smith } the society

Jan'y. 7th, 1812.

Benjamin Chew, Jr., graduated in 1810, and Jonathan Bayard Smith, who was one of the first members of the society, in 1808. Apparently the succeeding classes had not perpetuated the society as an undergraduate organization, and it had been kept alive principally by some of the original members after their graduation. The petition for continued permission to meet in the College building was probably not

granted, and the society probably ceased to exist, for in November, 1813, Provost Beasley reported to the Trustees that the senior class had formed a literary society [the Philomathean], and he requested "that a good room may be assigned to this especial purpose, in the College buildings." Beasley's report, and the vote of the Trustees granting the desired permission, seem to indicate that there was then no similar organization in the College.

Perhaps it is worth noting that of the sixteen known members of this society whose later careers are known, ten became lawyers; two, ministers; two, merchants; one, a manufacturer; and one, a teacher.

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